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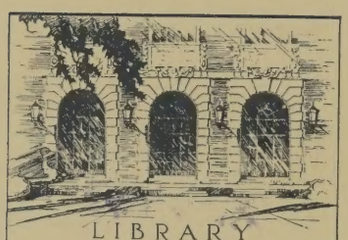

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THE CHELSEA PORCELAIN TOYS

THE MEDICI SOCIETY LIMITED
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THE MEDICI SOCIETY OF AMERICA
BOSTON AND NEW YORK

THE CHELSEA PORCELAIN TOYS

SCENT-BOTTLES, BONBONNIERES, ETUIS, SEALS AND STATUETTES, MADE AT THE CHELSEA FACTORY, 1745-1769, & DERBY CHELSEA, 1770-1784

DESCRIBED BY

G. E. BRYANT

With 47 Plates in colour after water-colour drawings by O. F. Tassart, H. Haase and the Author

THE MEDICI SOCIETY

LONDON & BOSTON

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Preface

THE pleasant task of writing a monograph on the Chelsea Scent-bottles, Etuis, Bonbonnières and Seals that I set myself some six years ago I have at length completed. Although many books have been recently published dealing with Ceramics, until the publication of Mr. W. King's "Chelsea Porcelain" we had no work dealing exclusively with the product of the Chelsea factory.

On the fascinating trinkets discussed in this monograph little has hitherto been written.

When I began this book I thought that it might be possible to trace about 300 models requiring at the most about 30 plates, but owing to the great kindness of many private collectors in giving me access to their collections a considerably larger number have been recorded. Thus I have now been able to extend my work to 58 plates illustrating over 500 models.

The coloured illustrations are produced from hand paintings, as so much detail is lost by direct photography. I think they will be found to accurately portray the wonderful variety and exquisite taste of the original models. Twenty of these plates are the work of Miss O. F. Tassart and Mr. H. Haase, and for the remaining twenty-seven I am responsible.

For much helpful work my best thanks are due to Mr. R. L. Hobson and Mr. W. Winkworth, of the British Museum, in dealing with the collection of Sir A. Wollaston Franks; to Mr. B. Rackham and Mr. W. King, of the Victoria and Albert Museum; to Mr. F. A. Harman Oates, of the London Museum, which contains the Joicey collection; and to Dr. Sauerlandt, of the Hamburg Museum. To the many private owners of Chelsea Toys in giving me permission to reproduce in this book models from their collections I am very grateful.

I should like especially to record the kindness of Mrs. Meyer Sassoon, the late Mrs. Salting, Mrs. A. E. Marlow, Mr. T. Galsworthy and Herr O. Blohm, all of whom have placed their wonderful collections at my disposal. I am also greatly indebted to Dr. H. Bellamy Gardner for much valuable help, and to Mr. R. Copeland for allowing me to reproduce the Chelsea Master Models.

I have postponed the publication of this work in order to make it as complete as possible. The time has now come when I must send it to the Press.

The years will, doubtless, bring to light other beautiful models scattered over this country and the continent. I must leave it to others to do justice to them. If my book is the means of discovering other models, and awakening their fortunate owners to a sense of their beauty, I feel that I shall not have laboured in vain.

The author desires to express his most grateful thanks to the following Museums and Owners of Private Collections, whose generosity in lending specimens has made this work possible :

The British Museum
The Victoria and Albert Museum
The London Museum
The Pennsylvania Museum
The Hamburg Museum
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General History and Introduction

COLLECTORS of Chelsea Toys will at once see that the chief materials for this book have been gathered from the collections in our public museums. The British Museum gives us the collection of Sir A. Wollaston Franks, the Victoria and Albert Museum that of Lady Schreiber, the London Museum the Joicey collection, and these with the private collections of Mrs. Meyer Sassoon, Mrs. A. E. Marlow and the late Mrs. Salting are the foundations of my book.

I do not propose to go into many details of the history of the Chelsea factory, as this has recently been fully dealt with by Mr. W. King in his "Chelsea Porcelain."

The periods I am adopting are those laid down by Mr. R. L. Hobson in his Catalogue of English Porcelain in the British Museum.

Period I.	Incised Triangle Mark	1745-1750
„ II.	Raised Anchor Mark	1750-1753
„ III.	Red Anchor Mark	1750-53-1758
„ IV.	Gold Anchor Mark	1759-1769
„ V.	Derby Chelsea	1770-1784

The earliest evidence that we have of the factory's existence is the "Goat and Bee Jug" with the incised Triangle and Chelsea 1745, on the underside of the base.

From the year 1749 the history of the factory becomes less obscure. The following is an extract from Mr. R. Blunt's introductory note to the Catalogue of the Chelsea Exhibition, June, 1924 :—

"Charles Gouyn (probably a Frenchman), the earliest manager whose name is recorded, appears to have been succeeded about 1749 by Nicholas Sprimont, a French silversmith, who acted as manager for the Duke of Cumberland and Sir Everard Fawkener till about 1758, when, on Sir Everard's death, he became sole proprietor, continuing, though with intermittent years of illness and inactivity, during which Francis Thomas carried on the business till 1769, when the factory was sold to James Cox, who re-sold it in the following February to William Duesbury and John Heath, of Derby. Duesbury continued the Chelsea factory through the seventies, when the expiration of his lease raised the question of transferring the works to Derby; but he held on for three more years in Lawrence Street, and it was not till 1784 that the moulds, ovens and plant were moved to Derby, and the buildings at Chelsea demolished."

The porcelain varies considerably at different stages of the factory's existence, and can be divided roughly into the periods as mentioned above, which though necessarily overlapping to some extent, are sufficiently clearly defined for practical purposes, and are indicated by distinctive marks in the larger pieces.

As regards colours Mazarine Blue—Gros Bleu was introduced in 1756. Pea Green in 1759 and Claret and Turquoise in 1760. It is remarkable how few authentic records have been handed down to us dealing with the history of the factory as in spite of its short career, it was undoubtedly a brilliant success.

I. SCENT BOTTLES

I now propose to consider the Chelsea Scent-bottles. The more one sees of these charming bottles the more one is astonished at the marvellous modelling and the detail and taste displayed. These old Chelsea craftsmen never shirked their work. Detail scarcely visible to the eye has been fashioned with the most careful and painstaking accuracy. The concave base with its bouquet of flowers in colour, or its pattern of flowers and leaves in chased gold, the dainty stoppers in keeping with the design of the scent-bottle (alas) so often missing, all show that perfection of form and colour which denotes the work of the great artist.

These scent-bottles, as perhaps is not generally known, were carried by the ladies of the 18th century in their coaches, and were used on a dusty journey. They were enclosed in shagreen cases, and to this fortunate fact, we probably owe their survival to delight us after 150 years.

To my knowledge there is only one scent-bottle known to be dated, and this is in the Franks Collection in the British Museum and reproduced here on Pl. 15 fig. 1, the date 1759 is on the letter which Cupid disguised is writing: so this scent-bottle was made in the first year of the Gold Anchor Period. I have seen another model of this but the letter is undated. It is probable that the earliest scent-bottles were made before 1754, such as the white model in the form of a pilgrim bottle with oblong base, four-sided neck, and on the shoulders ram's heads in relief, from which are festooned vine stems with foliage Pl. 27, fig. 2. Also the "Woman nursing a Child" in the Schreiber Collection figured here on Pl. 27, fig. 3.

This scent-bottle appears to me to be the same date as the white figures of a man with a hurdy-gurdy, and the woman on the swing, recently added to the Victoria & Albert Museum Collection. Compare the modelling of the leaves.

The scent-bottles with facetted sides imitating cut glass Pl. 1, figs. 1 and 3, with painted landscapes and flowers in the Oriental style belong to the Raised Anchor Period, and the simple pear-shaped bottles with flattened side and beautifully painted with river scenes and flowers, to the early Red Anchor Period. Most of those modelled in the form of birds with the head forming the stopper were early, probably the same period as the Raised Anchor birds, and the simple models in subdued colours of the Monks and Nuns undoubtedly

belong to the Red Anchor Period, and the majority of the scent-bottles with a bouquet of flowers painted in colours on the underside of the concave base also belong to this period. But there is another type of flower painting on the concave base which must be distinguished from these, having a single large pink rose with leaves, which belong to a later period, and will be mentioned later.

The early scent-bottles up to the Gold Anchor Period have the base deeper, so that they are more concave underneath, the intention being that these should be mounted with a lid and form a patch box. I have only seen a very few mounted in this way. The concave base of the Gold Anchor Period scent-bottles is as a rule shallow and not suitable to be mounted in this way. Of the rose pattern group I have seen one mounted with a seal, Pl. 9, fig. 6. A large number belong to the Gold Anchor Period, with very slight gilding on some and rich colouring, and with a gold pattern of flowers and leaves, and a green serrate pattern round the rim on the underside of the concave base. A few belong to the Derby Chelsea Period, and I have succeeded in tracing all the models mentioned by Jewitt, Vol. I., *Ceramic Art.* "Weekly Bills 1770-73," pp. 179-180. "The Boy catching a Squirrel," "The Boy catching Birds," and "The Boy bird-nesting," Pl. 16, figs. 2, 3 and 4. These are all typical of the Chelsea Gold Anchor Period which rather goes to prove that the Derby Chelsea of that period had no Derby influence in it. On the other hand these models may have been copied again in the Derby Chelsea Period and are unknown to me, and that these three figured on Pl. 16 are actually Chelsea of the 1760 period. It shows what a lot we may still have to learn in regard to this period of the factory, and it is dangerous to lay down the law, as new models may come to light and upset our theories, but these somewhat vague speculations may be helpful in elucidating matters. The scent-bottle of the "Doves Billing," Pl. 19, fig. 3, and the bonbonnière of "Cupid and the Lamb," Pl. 47, fig. 3, are undoubtedly the models referred to in Jewitt, Vol. I., p. 181, Weekly Accounts from 1770-73.

"21 Snuff-boxes of 'Cupid and Lamb,' £1 4s. 6d." p. 183, "Painting smelling-bottles over work, viz.:—1 ditto Double Doves at 1s. - 1s."

It is interesting to trace the hand of the same workman in some of these models. The scent-bottle Pl. 16, fig. 5, with the gardener holding a basket of fruit most beautifully modelled is evidently by the same artist as the little bonbonnière Pl. 47, fig. 8 with the same fruit modelled on the lid and the motto in red, "Cueilli (sic) pour la plus belle." Some of the scent-bottles are to be found in Battersea enamel, the one modelled with Plums, Pl. 12, fig. 6, is found in Battersea in the Schreiber Collection, Victoria and Albert Museum, No. 1730, also that of the Gardener carrying a basket of flowers on his head, Pl. 15, fig. 2, is found in Battersea, Schreiber Collection, Victoria and Albert

Museum, No. 1728, and of the large model of the Two Doves illustrated by E. Braun, Kunst and Kunsthandwerk, 1915, p. 73, fig. 60, there is a Battersea model in the British Museum Collection, and there is a fragment of a wax squeeze of this Chelsea bottle among the Copeland moulds.

The scent-bottle of the Boy and Goat, Pl. 15, fig. 4, appears to be one of the best known models, and I have seen about twelve of these, and they vary much in quality, a good many are left plain white, and they are constantly to be found mentioned in auction catalogues, and when white often classified as Bow. There is a clumsy model of this design made at Gera in the Frank Collection, British Museum, this has the base concave underneath and marked with a G. This model was also made at Höchst, see Braun Cicerone II., Pl. 1, p. 20. Practically no two bottles from the same mould are finished in the same way, there is no uniformity in the applied detail, one may have flowers in relief and another fruit in relief, and hardly two bottles are coloured in the same way.

I have seen no signs of any bearing a mark, in the form of an Anchor or impressed mark, but the statuettes of Gardeners, etc., are to be found marked with the double Red Anchor.

Jewitt, *Ceramic Art*, p. 193, fig. 380, gives a figure "of an elegant little scent-bottle with the Raised Anchor mark," which is in reality nothing but a small vase of Chinese form, and is now in the Schreiber Collection, Victoria and Albert Museum, No. 236. This statement of Jewitt's is misleading, as there is no Chelsea scent-bottle known to bear a mark.

With regard to the mottoes on the scent-bottles these are of a gallant or sentimental nature, in more or less incorrect French. The early scent-bottles up to the end of the Red Anchor period are without mottoes on the base, which is as a rule decorated with sprigs of flower painting. The models in the form of Monks of this period when reading a book sometimes have a Latin motto in red on the page. The Gold Anchor Period scent-bottles have French mottoes in red, but never on the upper side of the base, these are either painted on the underside round the gold leaf pattern, or on a ribbon or strap round the figure subject, or some object they may be holding. The late Rose pattern group has the motto as a rule in black round the base which is plain white, if the base is coloured green it has no motto.

It appears that they must have had at the factory one or two exceptionally clever modellers, who specialised in these small pieces, most certainly Frenchmen, and the mis-spelling of the mottoes, to my mind, goes to prove that these are certainly a product of an English and not a French factory. These were

painted by English hands working at the factory, and we know that later in 1770, from Jewitt, who gives the weekly accounts, that the mottoes were painted by Boarman, Wollams and Jinks, and it is probable that they were working before this date under Sprimont, before Duesbury took over the factory. Some of the models are of very French appearance, such as the Woman standing by a Clock, Pl. 19, fig. 2, and in some the paste is very white and glassy and of smooth even texture, but it is natural that the paste should vary enormously as they were constantly experimenting in their effort to improve it.

This is rather borne out by the following paragraph in the *Handmaid to the Arts* (Vol. ii., pt. iv., Chap. II., p. 355) published in 1764, an anonymous work ascribed to Robert Dossie, which may allude to the Chelsea factory.

". . . . A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness and a texture that admits or it being modelled or cast in the most delicate manner; but it is formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water is suddenly poured upon it, which quality renders it unfit for any uses but the making of ornamental pieces."

There is a group of scent-bottles of this type of paste which stand alone, of extremely white paste, and painted with a rose pattern; on the underside of the base is painted a large pink rose and leaves, and the mottoes as a rule are painted in black, Pl. 23, and they have no gilding. The model of Cupids at a Furnace, Pl. 23, fig. 4, which belongs to this group I have seen with the base plain white with the motto in black, and also with the base coloured a yellowish green without a motto, and the same applies to other models. I believe this group of scent-bottles to have been made either after the Gold Anchor period, or the isolated output of one artist during that period.

The early type of scent-bottle as a rule was made so that the head of the figure formed the stopper. We find this in the early Cupids, see Pl. 10, fig. 1, and the birds and animals, see Pl. 5, with the exception of the Doves billing. In the early scent-bottles in the form of Monks and Nuns, the heads do not form the stopper, with the exception of the "Monk carrying in provender to the monastry," of which I have seen no English model, see Binns, *English Porcelain*, p. 42, and King, *Chelsea Porcelain*, Pl. 45, fig. 2; these were probably made at the end of the Red Anchor period, and the stoppers were formed with green leaves and red berries, which is typical of the period, in the large figures.

With regard to the metal mounts for the scent-bottles, we see in the 1754 advertisement that these were mounted and unmounted, so we presume that some were mounted at the Factory. The scent-bottles have a fairly uniform type of mount, but the bonbonnières vary considerably, and a great number remain unmounted at the present time, especially the late type such as "Cupid and the Lamb." The lids are made of Battersea enamel painted with flower sprays, agate, etc., and I know of no lid made of porcelain. On the other hand the French bonbonnières, such as Mennecy have a uniform type of contemporary silver mount, and are fitted with porcelain lids. It is, I think, impossible to mistake a Chelsea bonbonnière for a Mennecy one, as the paste and decoration and modelling is very different. I can see no reason for ascribing any of the Chelsea ones to Mennecy, as the dealers are so fond of doing, and it is very doubtful if Mennecy ever made any scent-bottles. It is of interest to note how many undoubted Chelsea models were catalogued in auction sales about the middle of the 19th century as Sèvres and Mennecy. The Chelsea scent-bottles are of course naturally French in appearance, having been designed and made by Frenchmen working at Chelsea, and bearing French mottoes, but the paste and glaze is very different. There is no record that I know of that Mennecy made scent-bottles, but there is a record that these were made at the Crépey-en-Vallois Factory. The Factory was run by a man from Mennecy, and turned out enormous quantities of small articles, tobacco boxes, étuis, etc., catering rather for the demi-monde of Paris, hence shapes of female legs, etc., in addition to numerous cats and other animals. We know that Chelsea never deigned to make anything crude or in bad taste, but E. Braun, in *Kunst und Kunsthandwerk*, 1915, p. 70, fig. 48, states "that this is typical of the broad English humour." I should much doubt this being Chelsea, and it will probably prove to belong to the Crépey factory. In the sale of the factory's products in 1766, on the 11th Dec. Chavagnac and Grollier "Porcelaines de France" occurs the item (inter alia) "quatre petits flacons, deux en couleur avec filets d'or." It is the custom of dealers to sell these bibelots as Mennecy, as Crépey would mean nothing to the average collector.

All the English scent-bottles are unmarked, but among the German ones, there are many that are marked and may easily be referred to a particular Factory. The modellers of the early period of Meissen took their ideas for the scent-bottles from the gold and silver scent-bottles of the late Louis XIV. period, and it is obvious that some of the Chelsea bottles have a French origin in design, and some have panels painted with Watteau subjects. Very few are actually founded on Meissen models, and the Chelsea models with figures and groups of children, are more elaborate and attractive than the German figure subjects. The idea for the Chelsea model of the Japanese lady with a parasol

is founded on a Meissen statuette, "Festive Publication, Meissen, 1910, p. 55, f. 122," and the bottle in the form of a wine-flask is founded on a Fürstenburger Flacon of the same design, some painted with river scenes are also in the Meissen spirit. The origin of the Priests, Monks, Nuns and Harlequins is probably to be found in Meissen, and perhaps the Cupids, but the majority are undoubtedly original productions, modelled by a few artists who specialised in these small pieces. I know of three founded on Æsop's Fables, "The Fox and the Stork," "The Fox and Hound" and "The Fox and Crow."

II. EXTRACTS FROM J. E. NIGHTINGALE

Early English Porcelain, 1881. *p. X.*

"The following advertisement appears in the *Public Advertiser* from Nov. 23rd to Dec. 21st, 1754. The collection was apparently confined to Porcelain Toys and the smaller objects of value then made at Chelsea; the sale extended over five days."

By Order of the Proprietors of the Chelsea Porcelain Manufactory.

To be Sold by Auction

By Mr. Ford.

At his great Room in St. James', Haymarket, on Monday, the 16th December, and the following days.

All the entire Stock of Porcelain Toys, brought from their Warehouse in Pall Mall; consisting of Snuff-boxes, Smelling Bottles, Etwees and Trinkets for Watches (mounted in gold and unmounted) in various beautiful shapes, of an elegant design, and curiously painted in Enamel.

The said Stock may be view'd, and Catalogues had, at Mr. Ford's, on Wednesday, the 11th of December, and the following days, Sunday excepted, till the Time of Sale, which will begin each day at half an hour after eleven o'clock.

Nothing of the above kind was in their former sale, nor will any thing of the same sort as in this be sold from the Manufactory till after next year. A large Parcel of Porcelain Hafts for table and Dessert Knives and Forks."

At the time of sale, the following addition was made to the advertisement:—

"Most of the above things are in Lots suitable for Jewellers, Goldsmiths, Toy-shops, China-shops, Cutlers, and workmen in these branches of business."

J. E. NIGHTINGALE, p. XIV.

"At this time they continued to make those charming miniature smelling-bottles and étuis, frequently mounted in gold and sometimes set with precious stones, which have now become very scarce and fetch very large prices; none of these costly objects appear in the sale catalogue of this year, indeed it is probable that many of the finer productions of Chelsea did not find their way at all into the auction-room, but were purchased or ordered from the warehouse or manufactory. It would seem also that a good many of the best products of Chelsea were exported, as appears from the following advertisement in the *Public Advertiser* of April 3rd, 1756, and several times repeated:—

To be Sold by Auction

By Mr. Gelley,

At the Great House, in Great Marlborough Street.

The entire Stock of Messrs. Laumas and Rolyat, late of Lisbon, Merchants, consisting of one hundred double dozen of Chelsea China Knives and Forks, silver mounted, several dozen of China Smelling-bottles, mounted in gold and unmounted with stones of several sorts, as Diamonds, Rubies, &c."

III. EXTRACTS FROM CHRISTIE'S CATALOGUES

In order to see if it was possible to trace the existence of Chelsea scent-bottles unknown to me, I have taken the trouble to go through the Catalogues of Messrs. Christie, Manson and Woods Auction Sales, from 1858-1924. This has been no light task, but has been of great value, in showing the models appearing at auction during the course of 66 years, and during this period several large collections have been dispersed, and one gains a good idea of the number of models which do exist, and I feel as I have this material it is as well to publish it in the form of a catalogue, as it may be of value at some future date. Many undoubted Chelsea models have been catalogued as Meissen, Sèvres, Mennecy and Bow, and I include these when I think they may be Chelsea. Those marked * are probably Mennecy. I also include the prices paid at auction, but these have little value, as one has no idea of the condition of the piece, but we can gather from the prices paid, that these small pieces have always been much sought after and prized. I also include the prices paid at the Bernal Sale in 1855.

EXTRACT FROM:—

A GUIDE TO THE KNOWLEDGE OF POTTERY AND PORCELAIN

Comprising the Bernal Collection Sale by H. G. Bohn, 1862, 2nd edition.

Scent-bottles, Bernal Sale, March 1855

Lot	301	Two minute scent-bottles, formed of baskets of flowers. £3 17 0 D. Falcke
,,	302	One pine-shaped and one covered with May flowers. £2 10 0 Viscount Falmouth
,,	303	One vase-shaped with a dog and one formed of a Poodle. £2 17 0 Earl of Craven
,,	304	One a tower and one vase-shaped. £2 10 0 H. G. Bohn
,,	305	One with a group of three figures and one of a group of fruit, £3 15 0 Rainey
,,	306	A pair formed of female figures and one with a child in white. £4 10 0 C. S. Bale, Esq.
,,	307	A pair with groups of figures. £6 12 6 Marlborough House
,,	308	One with two children and one with a female figure. £3 10 0 Marlborough House
,,	309	One with three female figures and one with a Monk carrying a female. £4 4 0 D. Falcke
,,	310	A pair of female figures. £3 12 6 J. J. Jemmett, Esq.
,,	311	A bonbonnière, with Cupid and a Lamb, agate lid, mounted with silver gilt. £4 15 0 Viscount Falmouth
,,	312	One with Venus and Cupid, similarly mounted. £4 0 0 Viscount Falmouth
,,	313	A Monkey with two young ones, on ormolu plinth. £10 10 0 Attenborough
,,	314	A figure of a Freemason standing on a pedestal. £9 9 0 Attenborough

Lots 307 and 308 are now in the Victoria and Albert Museum Circulation Department.

EXTRACTS FROM CHRISTIE'S CATALOGUES

1858-1924

Baron de Hochschild's. Dresden Scent-bottles.

5.3.1858	Lot 1307	A scent-bottle with two children with cards, gilt mounts [*See plate* 9, *fig.* 3]
„	„ 1308	Ditto, with a child, playing a pipe
„	„ 1309	Ditto, of Sèvres or Dresden with two figures
„	„ 1310	Ditto, formed as a Bird, and one with two doves
„	„ 1311	Ditto, formed as a Harlequin
23.4.1860	„ 5	Scent-bottle with a boy and goat
4.6.1860	„ 67	An old Sèvres scent-bottle, with Apollo and animals in relief. [*See plate* 32, *fig.* 5]
6.3.1861	„ 273	Scent-bottle of old Sèvres, with a group of three children with a dog and vines. £2 17 6
„	„ 274	Scent-bottle with Cupid drawing his bow, and flowers, in a fish skin case. £2 16 0 Waters
„	„ 275	Scent-bottle with a lady sleeping, and a dog. 17/- Mills
„	„ 279	An old Sèvres bonbonnière formed as a pug dog and pups, gold mounted. £5 0 0 Waters
8.5.1862	„ 172	A small scent-bottle, in the form of a vase, with dragon handles, enamelled with flowers, and surmounted by a bird
25.6.1862	„ 12	Two scent-bottles with raised flowers
9.3.1864	„ 37	An old Chelsea scent-bottle, formed as a female figure. 18/-

Gen. Hon. Ed. P. Lygon sale

25.4.1864	Lot 699	A scent-bottle with a female and harlequin inscribed "Toujours gay," and one with a harlequin. £3 17 6 Waters [catalogued as Sèvres]
6.2.1868	„ 53	An old Chelsea scent-bottle formed as a group of two figures, gold mounted. £5 15 0 Rhodes
„	„ 54	An old Chelsea scent-bottle formed as a child with a basket of flowers. £3 0 0
„	„ 63	An étui case of porcelain with two partridges under a wheatsheaf. £2 0 0 Grindlay

Sir A. Tyrwhitt, Bt. sale

7.4.1870	Lot	33	A box and cover formed as a duck. Wareham
17.5.1870	„	237	A white Bow scent-bottle, formed as a boy with a goat, mounted with silver. £4 4 0 Bohn
17.3.1871	„	513	A Gera scent-bottle with a child and a goat in relief in colours. £2 12 0 Willson
24.3.1871	„	45	A scent-bottle with a boy and goat in relief in colours
„	„	46	A scent-bottle formed as a male figure
24.1.1871	„	11	A small scent-bottle formed as a plum. 12/- Eames
11.1.1872	„	105	Bow, a white scent-bottle, with a goat and child in relief
29.1.1872	„	8	A needle case, formed as an asparagus and a ditto, painted with flowers
„	„	9	A scent-bottle with a cat and bird in relief, a ditto, formed as a pear. £1 2 0 Farquhar

Earl of Dalhousie sale

17.2.1875	Lot	35	A pair of scent-bottles, painted and encrusted with flowers. £1 12 0 Grindlay
18.2.1875	„	164	A bonbonnière of Sèvres porcelain, painted with flowers, mounted with gold, formed as a group of two children and a lamb. £20 0 0 Grindlay
24.2.1875	„	43	A Mennecy box in the form of a mother and pup. £2 0 0 Wilson

H. G. Bohn sale

15.3.1875	Lot	66	A small Chelsea scent-bottle white and gold, with dolphins in relief, silver mounted, also a pair of scent-bottles of pug dogs mounted. £2 10 0 Bacon
17.3.1875	„	357	A pair of white Bow scent-bottles formed as a group of a boy and goat, a well-known model mounted and jewelled. £5 0 0 Jessop
„	„	515	A white Bow scent-bottle formed as a boy with a goat mounted at both ends, in old leather case. £4 6 0 Bacon
„	„	516	A large coloured Bow scent-bottle, formed as a boy with a goat, metal mounted, with gilt stopper and plinth. £5 5 0

James Sanders sale

4.5.1875	Lot	488	A bonbonnière formed as a basket of fruit. £12 0 0 May

4.5.1875 Lot 489 A bonbonnière formed as a group of rabbits, with gold lid chased with two figures. £16 10 0 Durlacher

" " 490 Ditto, formed as a group of two children with wheat-sheaf with gold mounted agate lid. £19 0 0 Henry

" " 491 Ditto, with a group of shepherd boy and sheep. £15 10 0 Wells

" " 492 A scent-bottle formed as a basket of flowers. £27 0 0 Durlacher

" " 493 Ditto, formed as a figure with a pannier of flowers. £13 13 0 Wells

" " 494 Ditto, formed as a group of the Three Graces. £13 10 0 May

" " 495 Ditto, formed as a figure of Cupid with doves and flowers. £13 15 0 Grindlay

" " 496 Ditto, with a dog and cats. £14 10 0 Carington

" " 497 Ditto, formed as a bouquet of rosebuds. £14 0 0 Russell

John Staniforth sale, Princes Gate

6.7.1876 Lot 248 A Chelsea box formed as a hen and chickens. £9 9 0 Wertheimer

" " *249 A white Chelsea box formed as a kneeling Chinese figure. £6 10 0 Ball

" " 250 A Chelsea box formed as the head of a man in pale blue cap trimmed with fur, mounted with beautifully chased gold. £34 0 0 Philpots

" " 251 A Chelsea patch-box formed as a female head, with a domino and diamond eyes, the lid painted with flowers. £15 0 0 Wertheimer

" " 252 A larger ditto, with chased gold mount, agate lid and diamond eyes. £38 0 0 Joseph

" " 253 A Chelsea scent-bottle formed as a bunch of plums. £6 15 0 Wertheimer

" " 254 Ditto, formed as a group of boys with a basket of flowers and birds. £16 5 6 Wertheimer

" " 255 A Chelsea needle-case formed as a bunch of flowers, the stopper forming a scent-bottle. £13 0 0 Wertheimer

" " 256 A Chelsea box formed as a group of doves and flowers. £14 5 0 Grindlay

6.7.1876	Lot	257	A Chelsea patch-box formed as two children with a goat, chased, gold mounted, enamelled with mottoes and agate lid. £23 2 0 Grindlay
,,	,,	258	Ditto, formed as a man's head in a black cap, the lid painted with flowers. £32 0 0 Rhodes
,,	,,	259	Ditto, formed as a female head with patches on the cheeks and diamond eyes, the lid painted with flowers. £22 5 0 Grindlay
,,	,,	260	A Chelsea needle-case with white and gold spiral pattern, painted with cupids and a shield, the stopper formed as a bust of a lady. £19 19 0 Joseph
,,	,,	261	A scent-bottle of Bow China with boy and goat and grapes in relief. £6 2 6 Wertheimer
,,	,,	262	A Mennecy scent-bottle formed as a group of Venus and Cupid with a clock. £21 0 0 Grindlay
,,	,,	263	Ditto, formed as a male and female figures and a rose bush. £18 18 0 Wertheimer
,,	,,	264	A double scent-bottle of Mennecy porcelain formed as a girl asleep with a dog. £10 10 0 Fiennes
,,	,,	265	A Mennecy scent-bottle with a Japanese lady with an umbrella and an engraved stone seal, gold mounted, £17 17 0 Fiennes [*Pl.* 9, *fig.* 6]
,,	,,	266	Ditto, formed as a girl holding a bird, a dog seated at her feet. £10 10 0 Fiennes
22.6.1877	,,	168	A Mennecy box formed as a basket of flowers. £3 12 6 Willson
,,	,,	*169	A Bow box formed as a cat. £2 12 6 Willson
14.2.1878	,,	24	A scent-bottle of Mennecy porcelain, formed as a harlequin and lady (imperfect). Willson [*Pl.* 25, *fig.* 4]
11.3.1878	,,	124	A bonbonnière in the form of a pear. Bell
,,	,,	131	A small Chelsea smelling-bottle and stopper, with yellow basket ground, and labelled "Eau de Senteur." £1 12 0 Ellis
,,	,,	132	A Chelsea smelling-bottle in the form of a Capuchin friar, slightly imperfect. £3 0 0 Ellis
,,	133 &	134	Seven white Chelsea seals and 11 coloured, some of them mounted. £3 3 0 Wareham
14.5.1878	,,	20	A scent-bottle formed as a Monk carrying a sheaf of corn. £2 4 0 Reynolds

19.6.1878 Lot 120 A bonbonnière of Sèvres porcelain painted with flowers, mounted with gold, the box formed as a group of two children with a lamb. £9 0 0 Grindlay

„ „ 126 A double scent-bottle formed as a Nun. £4 4 0 Grindlay

„ „ 130 A flat-shaped scent-bottle, painted with river scenes and figures, in gilt borders. £3 12 6 Grindlay

31.1.1879 „ 117 A white Chelsea scent-bottle, formed as a boy with a goat. £2 3 0 Reynolds

„ „ 119 A Chelsea scent-bottle, formed as a group of flowers. £3 7 0

Charles Dickins sale

22.5.1879 Lot 231 A Chelsea needle-case, with four figures of children, the top formed as a basket of flowers. £23 0 0 Ld. C.

„ „ 262 A Chelsea patch-box formed as a basket of fruit. £7 17 6 Jackson

„ „ 263 Ditto, formed as a group of two cupids. £13 3 6 Joseph

Dowager Lady Carington sale

12.5.1880 Lot 374 A patch-box formed as a group of pugs, gold mounted, the lid painted with flowers. £26 0 0 Wertheimer

„ „ 375 A double scent-bottle formed as a lady sleeping, with a pug by her side. £11 0 0 Lewis

10.6.1880 „ 112 A flat Chelsea scent-bottle painted with flowers, and an egg-shaped ditto. £2 10 0 Wareham

28.7.1880 „ 87 An old Chelsea scent-bottle with Cupid as a blacksmith. £1 2 0 Corbett

Hon. J. T. Fiennes sale

24.3.1881 Lot *1 A Mennecy bonbonnière formed as a bird, silver mounted. £4 0 0 Mackin

„ „ *2 Dittto, formed as a sheep. £3 17 6 Grindlay

„ „ *3 Ditto, formed as a swan. £5 10 0 Grindlay

„ „ *4 One formed as a bird, and one as a Chinese figure. £5 0 0 Hamberger

„ „ 9 A Chelsea bonbonnière formed as a shepherd and sheep. £15 4 6 McNaught

24.3.1881	Lot	10	A scent-bottle formed as a fruit, and one formed as a tulip. £8 15 0 Grindlay
,,	,,	11	Ditto, formed as a fig, and one as a pear. £4 0 0 Philpot
,,	,,	12	Ditto, formed as a plum, and one as a pug dog. £3 15 0 Grindlay
,,	,,	13	Ditto, as a sheep. £2 0 0 Grindlay
,,	,,	14	Ditto, as a group of dolphins, and one formed as a swan. £3 0 0 Grindlay
,,	,,	15	Ditto, with a bird, and one with a cat and birds. £7 0 0 White
,,	,,	16	Ditto, with a greyhound and a vase. £6 6 0 White
,,	,,	17	Ditto, as a dovecote, and one formed as a bouquet. £4 4 0 Grindlay
,,	,,	18	Ditto, as a figure of a Harlequin, and one as a group of two figures. £3 7 6 Heath
,,	,,	20	Ditto, as a lady with a pug dog. £6 16 6 Wertheimer
,,	,,	21	Ditto, formed as a Chinese figure, and one as a lady with a fan. £3 10 0 Grindlay
,,	,,	22	Ditto, as a boy with a dog. £2 18 0 Grindlay
,,	,,	23	Ditto, a group of two figures, and one as a Harlequin. £3 0 0 Wilson
,,	,,	25	A pair of scent-bottles formed as figures with vases. £8 15 0 Grindlay
,,	,,	26	Ditto, formed as a peasant. £1 4 0 Heath
	Lots 28 & 30		Boy and goat
,,	Lot	31	A large Bow scent-bottle with a figure of a child. £12 12 0 Frankenstein
,,	,,	32	A pair of Chelsea scent-bottles formed as peasants with baskets. £16 5 6 Wertheimer
,,	,,	33	A scent-bottle formed as a Monk and Nun £15 4 6 Wertheimer
,,	,,	34	Ditto, with a lady asleep with a dog at her side. £18 7 6 Wertheimer
,,	,,	35	Ditto, formed as a Chinese lady. £22 1 0 Grindlay
,,	,,	36	Ditto, as a girl with a hurdy-gurdy. £2 0 0 Grindlay
,,	,,	37	Ditto, as a child with doves, and one as a boy with a dog and squirrel. £10 0 0 Durlacher

24.3.1881 Lot 38 A scent-bottle formed as a goat, and one as a Monk. £5 17 6 Willson

„ „ 39 Ditto, as a girl with a bird and dog. £9 19 6 Grindlay

„ „ 40 Ditto, as a girl with a tambourine. £10 10 0 Durlacher

„ „ 41 A large scent-bottle formed as a group of two figures. £16 16 0 Frankenheim

„ „ 42 A scent-bottle formed as a group of two monkeys. £14 4 0 Frankenheim

„ „ 43 Ditto, as two figures with musical instruments. £16 0 0 Wertheimer

„ „ 108 An old Chelsea scent-bottle formed as a group of a gardener with a basket of flowers, a child and a dog. £6 6 0 Willson

31.3.1881 „ 182 A Dresden bonbonnière formed as a basket with grapes, and a scent-bottle formed as an apple. £3 12 6 Grindlay

6.4.1881 „ 97 A Bow basket-shaped box, the cover formed as a group of flowers. £8 0 0 Bell

26.4.1881 „ 119 A scent-bottle formed as a group of two figures. £15 0 0 Hochster

Chas. Sackville sale

23.5.1881 Lot 1201 A Chelsea box and cover formed as a hare, and one formed as a butterfly. £4 10 0 Vallentine

„ „ 1467 A scent-bottle formed as a plum, silver mounted. 10/6

6.7.1881 „ 68 A Chelsea group of two doves forming a box. £5 0 0

21.3.1882 „ 24 A small Chelsea scent-bottle with butterfly stopper, and labelled "Eau de Senteur," and another painted in flowers, and with flowers moulded in relief. £5 0 0 Lady D.N

„ „ 25 A Chelsea étui, with pink ground, and surmounted by a lady's head. £8 0 0 Bell

„ „ 26 Ditto, in the form of Cupid's quiver, with the French motto, "L'Amour vous les presente." £7 0 0 Bell

F. Seymour Haden sale

28.4.1882 Lot 26 A basket-pattern scent-bottle painted with flowers, the stoppers surmounted by a butterfly. £2 6 0 Grindlay

20.7.1883	Lot	80	A Chelsea needle-case formed as a tulip. £2 10 0 Philpot
„	„	81	Two Chelsea scent-bottles formed as groups of flowers. £2 18 0 Grindlay
3.7.1884	„	76	A Chelsea scent-bottle formed as a dovecote. £4 4 0 Grindlay
9.12.1884	„	222	An old Chelsea scent-bottle, deep blue and gold, painted with birds. £12 12 0 Currie

C. Beckett Denison sale

8.7.1884	Lot	2611	A triple scent-bottle formed as three fowls. £6 6 0
„	„	2618	A scent-bottle formed as a goldfinch, one formed as a swan, and one as a pug dog. £3 15 0
„	„	2619	Ditto, with boy and goat in relief. £1 18 0 Grindlay
„	„	*2620	A Mennecy box formed as a monkey with flowers in relief in colour on the lid, silver mounted. £1 6 0
„	„	2622	A Mennecy porcelain scent-bottle formed as a group of two figures and a rosebush. £13 2 6
„	„	2623	Ditto, with a Harlequin and lady. £8 10 0 Philpot
„	„	2624	Ditto, with a seated figure of a girl with grapes. £13 0 0 Philpot
„	„	2625	A porcelain scent-bottle formed as a Monk, and two as Priests. £9 9 0 Willson
„	„	2626	Ditto, with Cupid and dog, and one with a boy, dog and bird. £9 9 0 Isaacs
„	„	2627	Ditto, with Cupid crowning a heart, and one formed as a Harlequin. £15 15 0
12.1.1886	„	147	A Chelsea scent-bottle formed as a group of children with basket of fruit with motto. £6 10 0 Willson
„	„	148	A bonbonnière formed as a rabbit. £2 2 0 Coureau
16.2.1887	„	288	A Chelsea scent-bottle formed as a Cupid seated in a bosquet. £13 0 0 Innes
„	„	229	Ditto, with a boy and goat, and one formed as a group of two birds. £8 18 6 Nevill
„	„	230	Ditto, formed as a seated figure of a child. £7 10 0 Innes
„	„	231	A needle-case with flowers and birds in relief. £4 18 0 Wareham
„	„	232	A female bust on terminal pedestal. £9 19 6 Wareham

20.5.1887 Lot 69 Two needlecases of Chelsea porcelain with birds in relief. Philpot

22.2.1888 „ 45 A pair of Chelsea boxes formed as doves. £2 5 0 Hodgson

8.2.1889 „ 72 A Dresden scent-bottle formed as a pug, and one with Fable of the Fox and Crow, and two with children and goats. £3 0 0 Bramley

30.1.1890 „ 21 A Chelsea scent-bottle formed as a group of doves, mounted with gold. £5 15 0 Morse

„ „ 25 Ditto, painted with birds, and one formed as a pug dog. £3 15 0 Nevill

Duchess of Beaufort sale

29.4.1890 Lot 1 A Dresden porcelain needle-case, the top formed as a lady's head with a mask. [*Pl.* 55, *fig.* 3]

E. Joseph sale

8.5.1890 Lot 317 A Mennecy scent-bottle formed a bouquet of flowers and bunches of foliage tied with a ribbon, the stopper formed as a butterfly. £4 0 0 Hamburger

„ „ 318 A Mennecy scent-bottle formed as a group of two dolphins on a shell, with silver stopper and enamelled French motto. £4 12 6 Myburg

„ „ 319 Ditto, formed as a man bearing a dog, and leaning against the trunk of a tree. [Meissen] £3 12 6 Lichfield

„ „ 320 Ditto, formed as lady dancing. £6 17 6 Lichfield

„ „ 321 A larger ditto, formed as a group of a boy and girl, mounted with flowers, the stopper formed as a group of roses. £10 10 0 Saloman

„ „ 322 Ditto, formed as a group of three children gathering fruit, the stopper formed as a flower. £6 10 0 Hodgkins

29.5.1890 A Mennecy scent-bottle with two doves and inscription "L'amour nous unit." Harding [*Pl.* 46, *fig.* 5]

22.12.1890 „ *27 A Mennecy porcelain box formed as a swan, silver mount, and a white box formed as a dog, the lid painted with landscapes and figures. £3 15 0 Jones

„ „ 29 A Mennecy porcelain scent-bottle formed as a flask, painted with flowers, and one formed as a pear. Jones

22.12.1890 Lot *33 A Mennecy porcelain box formed as a basket, with flowers and colours and in relief, and one formed as an animal. Philpot

27.2.1891 ,, 134 A Chelsea scent-bottle painted with birds in a medallion on blue ground, and one formed as a boy under a tree. £18 0 0 Philpot

,, ,, 135 A Chelsea bonbonnière formed as a shepherd and lambs. £9 0 0 Philpot

6.4.1891 ,, 80 A Chelsea porcelain needle-case, white ground, painted with flowers. £4 0 0 Myburg

14.4.1891 ,, 226 A scent-bottle formed as a plum with foliage, and one formed as a pear. £3 7 6 Renton

25.11.1891 ,, 21 A Mennecy porcelain basket-pattern scent-bottle, the neck painted with flowers. £3 0 0 Brown

2.12.1891 ,, 76 A Mennecy scent-bottle formed as a group of lovers, and one with doves, flowers and motto. £10 10 0 Willson

,, ,, 77 A Mennecy porcelain scent-bottle with Cupid, sundial and flowers, and one with Cupid as a physician. £10 5 0 Willson

,, ,, 78 A Mennecy scent-bottle formed as a basket of fish, and one as a bouquet of flowers. £11 0 0 Willson

,, ,, 79 One with a Monk and wheatsheaf, and a figure of a bird. £6 6 0 Brett

3.2.1892 ,, 77 A Mennecy porcelain scent-bottle formed as a flowering tree stump, with Cupid holding a key, and doves, mounted with gold. £9 0 0 Willson

,, ,, 78 A Mennecy scent-bottle with Cupid sitting in a bouquet (sic) holding a cushion with a heart on it. £13 0 0 Willson [*Pl.* 28. *fig.* 5]

11.3.1892 ,, 134 A Chelsea bonbonnière of Cupid and a lamb, with moss agate lid and gold mounted. £15 0 0 Philpot

S. Wertheimer sale. Old Chelsea

16.3.1892 Lot 190 A Chelsea needle-case formed as a group of bullrushes and storks. £6 6 0 Jackson

,, ,, 191 Ditto, formed as a trunk of a tree, surmounted by a pheasant, and motto "Gage d'Amitie." £6 0 0 Tidey

16.3.1892 Lot 192 A scent-bottle formed as a group of May flowers. £6 15 0 Tidey

" " 193 Ditto, as a group of a sleeping lady and pug dog with motto. £7 7 0 Philpot

" " 194 A pair of scent-bottles formed as peasants carrying baskets of flowers. £10 0 0 Jackson

" " 195 A scent-bottle formed as a Monk carrying a wheat-sheaf. £9 9 0 Tidey

" " 196 Ditto, formed as a group of two Oriental figures with musical instruments. £11 11 0 Tidey

" " 197 A flat-shaped scent-bottle with butterflies in gold on a blue ground, and flowers in relief. £11 0 6 Mainwaring

17.3.1892 " 370 A Mennecy porcelain needle-case, the upper part formed as a lady's bust, the lower part with white and gold painted with Cupid in a medallion, mounted with gold. £13 10 0 Jackson

" " 371 A Mennecy scent-bottle formed as a group of a lady, Cupid and dog, near a clock. £4 10 0 Willson

" " 372 Ditto, as a group of a boy and girl, and roses with motto. £13 0 0 Harding.

" " 373 A porcelain scent-bottle formed as a tree trunk, boy and birdcage, and one as a group of plums. £5 5 0 Willson

" " 374 A porcelain scent-case formed as a kneeling figure of a boy bearing a basket, with gilt mount and enamelled motto. £6 10 0 Jackson

17.3.1892 " 375 A Mennecy bonbonnière formed as a female head, wearing a mask, mounted with chased gold. £16 0 0 Davis

9.2.1894 " 109 A Mennecy porcelain scent-bottle formed as a group of three figures and a dog at a fruit tree. £7 0 0 Gribble [*Pl.* 19, *fig.* 5]

E. Joseph sale, 188, New Bond Street

28.2.1894 Lot 241 A Dresden porcelain needle-case, the top formed as a masked female bust. £10 10 0 Gribble

" " 242 Ditto, painted with roses on gilt ground and inscription, the top formed as a female bust. £27 16 6 Gribble

28.2.1894 Lot 243 A bonbonnière formed as a seated squirrel, partly enamelled, and with the inscription "Qui me neglige me perd." £11 0 0 Willson

" " 251 A Mennecy porcelain scent-bottle formed as a group of three children with a lamb. £5 5 0 Stettiner

" " 252 Ditto, formed as an old man carrying a sheaf of corn and duck. £1 11 6 Willson

" " 253 Ditto, formed as a group of a parrot and hen, partly enamelled and mounted with gold. £4 10 0 Willson

" " 254 A triple scent-bottle formed as a group of three fowls. £4 10 0 Willson

" " 255 A pair of scent-bottles formed as cupids carrying globes. £7 17 6 Willson

15.3.1894 " 99 A Mennecy scent-bottle formed as a tree with cat and birds, a needle-case formed as a head of asparagus, and a seal with a Harlequin bust. £2 7 6 Parepoint

30.4.1894 " 118 A Mennecy porcelain scent-bottle formed as a group of fruit. £1 10 0 Willson

" " 123 A small flat Dresden scent-bottle, the stopper formed as two doves, and a scent-bottle formed as a man with a gamebag. £3 10 0 Marcus

H. Gillett sale

20.12.1894 Lot 47 A triple Chelsea scent-bottle formed as a group of a hen and chickens, and mounted with gold. £2 8 0 Philpot

G. J. Swanston sale

9.1.1896 Lot 146 A Chelsea porcelain scent-bottle formed as a peacock, and a white Bow scent-bottle with a boy and goat. £7 0 0 Walker

" " 147 Two coloured porcelain scent-bottles formed as fruit, and one with three nymphs. Frazer.

14.1.1896 19 & 20 A Bow scent-bottle with a boy and goat, and a Mennecy porcelain scent-bottle formed as a tree trunk, with a figure of a boy and bird cages in relief. £6 15 0 Walker

16.4.1896 " 27 A scent-bottle formed as a pug, another as a lady with a gun, and one as a reclining lamb. £1 18 0 Walker

Sir Julian Goldsmid sale. Old Chelsea

9.6.1896 Lot 304 A scent-bottle formed as a group of a girl and Cupid as a doctor, encrusted with coloured flowers and gold mounted. £16 16 0 Gribble
,, ,, 305 Cupid with a rabbit, gold mounted. £11 11 0 Gribble
,, ,, 306 A scent-bottle formed as a cock and mounted with gold forming a patch-box. £9 19 6 Hodgkins
,, ,, 307 Ditto, with a lady sleeping, and a mastiff, gold mounted. £16 16 0 Gribble
,, ,, 308 Ditto, with a group of a Harlequin with a cat and mouse. £8 18 6 Lewis
,, ,, 309 Ditto, with two boys playing cards, and one with a Cupid playing a drum. £20 9 6 Walker
,, ,, 310 Ditto, with a group of a boy and goat and grape vines, and another uncoloured. £7 7 0 Harding
,, ,, 311 Ditto, formed as a tulip, gold mounted, and one formed as an apple. £15 15 0 Coureau
,, ,, 312 Ditto, formed as a group of fruit, gold mounted, and one as a bunch of mulberries. £13 13 0 Coureau
,, ,, 313 Ditto, formed as a squirrel, mounted with gold, enamelled with mottoes, and agate lid forming a patch-box. £19 8 6 Coureau

Mennecy Scent-bottles

9.6.1896 Lot 626 A scent-bottle formed as a group of a lady and gentleman playing musical instruments, mounted with gilt bird stopper. £8 8 0 Gribble
,, ,, 627 Ditto, formed as a group of infant Bacchanals and grapes. £12 1 6 Hodgkins
,, ,, 628 Ditto, formed as a bouquet of flowers, gold mounted.
,, ,, 629 Ditto, with lovers with a birdcage, and one with a group of lovers. £31 10 0 Hodgkins
,, ,, 630 Ditto, with a nymph at a clock, and one with a boy with doves and flowers. £13 13 0 Harding

Dresden Porcelain Scent-bottles

9.6.1896 Lot 633 A scent-bottle formed as a figure of a lady in Harlequin jacket. £9 19 6 Harding

9.6.1896 Lot 634 A scent-bottle formed as a Harlequin with a barrel, mounted with chased gold, enamelled with a motto, and forming patch-box. £17 17 0 Hodgkins
„ „ 635 Ditto, formed as a group of a Monk carrying a girl in a wheatsheaf. £15 4 6 Hodgkins
„ „ 636 Ditto, formed as a group of two monkeys, and one as a dog begging. £8 18 6 Harding
„ „ 637 Ditto, formed as a dove, gold mounted, and one as a man in Chinese costume. £13 13 0 Hamburger
„ „ 638 Ditto, formed as a group of the Graces. £19 19 0 Hodgkins
„ „ 639 Ditto, with terminal figures of the Graces, and one with Cupid sharpening his arrow. £21 10 6 Hamburger
„ „ 640 Ditto, formed as a vase and reclining hound, and one formed as a fountain. £12 12 0 Harding
„ „ 641 Ditto, formed as a dovecote.
„ „ 885 A Mennecy porcelain needle-case, a masked head of a Harlequin, diamond eyes, mounted in gold with leaf pattern. £19 8 6 Philpot
„ „ 1074 A bonbonnière of Chelsea porcelain and enamel, mounted with gold, and one formed as a group of Cupid and lamb. £50 8 0 Hodgkins

R. Rankin sale

13.5.1898 Lot 49 A flat-shaped scent-bottle of Chelsea porcelain, dark blue ground, painted with birds in panels. £9 9 0 Rose
„ „ 50 A Chelsea porcelain bonbonnière formed as a group of a shepherd and three lambs. £22 10 0 Stirling
„ „ 51 Ditto, formed as Cupid and lamb, mounted with an agate plaque and gold borders. £29 8 0 Stirling
„ „ 52 A Mennecy porcelain scent-bottle formed as a boy by a tree trunk encrusted with flowers. £23 2 0 Stirling
23.1.1899 Lot 61 A Chelsea porcelain scent-bottle formed as a vase, with figures of a fox and crane in high relief, coloured. £19 19 0 Walker
13.2.1899 „ 156 A Chelsea porcelain pipe stopper, formed as a figure of John Barleycorn seated on a barrel on a sheaf of corn. Gribble
„ „ 157 A porcelain scent-bottle formed as a peasant carrying a wine flask on his back. Gribble

26.4.1899	Lot	103	A Chelsea porcelain bonbonnière with a group of Venus reclining and Cupid blindfolded, coloured and gilt, and with Louis XV. chased gold mount, with brown agate lid. £92 8 0 Walker
2.5.1899	,,	45	A Mennecy scent-bottle formed as a girl with a basket of flowers. £17 6 6 Harding
26.7.1899	,,	86	A small Mennecy scent-bottle with figure of a boy and goat. £2 5 0 Weston
1.12.1899	,,	48	A Chelsea porcelain double scent-bottle formed as a group of a parrot and a hen, mounted with gold rim and neckbands, enamelled with mottoes, the lower part painted with flowers. £33 12 0 Harding
,,	,,	49	A scent-bottle of Bristol porcelain, formed as a lady playing a hurdy-gurdy, mounted with gold, the lower part forming a patch-box. £31 10 0 Harding
29.5.1900	,,	135	A scent-bottle of Bristol porcelain, formed as a group of the Graces, with partly coloured drapery, painted with flowers, mounted with chased gold, the foot forming a patch-box. 4½ in. high. £34 13 0 Philpot
,,	,,	138	Nine small porcelain figures of Cupids and children, painted with mottoes and mounted as seals, with engraved carnelian. £31 10 0 Philpot
,,	,,	139	Four ditto, with plain seals in gold mounts.
20.7.1900	,,	1	A triple scent-bottle of Chelsea porcelain, formed as a group of a hen and chickens, painted in colours and with flowers beneath. £9 8 6 Jacobs
,,	,,	2	Another nearly similar. £7 17 0 Stoner
,,	,,	3	A Chelsea scent-bottle formed as a vase, painted and encrusted with coloured flowers. £5 5 0 Lewis
,,	,,	4	A pair of small ditto, formed as a tulip and rosebud coloured. £13 13 0 West
,,	,,	5	Two ditto formed as a group of mulberries and cherries coloured £12 1 6 Larkin
16.10.1900			A Chelsea porcelain scent-bottle in the form of Cupid with rose branch. £5 15 0 Aked

Dudley Ward Macdonald sale. English Porcelain

28.10.1900	Lot	400	A scent-bottle formed as a group of a boy and goat, and one with a girl and dog, and one with a boy and basket of fish. £28 7 0 Philpot

28.10.1900 Lot 401 A scent-bottle formed as a monk carrying a nun in wheat-sheaf, and one with Cupid, and one with two figures. £37 16 0 Harding

" " 402 Ditto, formed as a group of two doves, one with figure of a boy with basket of flowers, and one with figure of a boy. £4 6 4 Harding

" " 403 Ditto, formed as a group of three children and a dog, and one with two figures of Cupids. £77 14 0 Philpot

" " 404 Ditto, white, formed with a boy and goat, one with a figure of Shakespeare, and one with figure of a sheep. £37 16 0 Harding

" " 405 Ditto, formed as a bunch of May blossom, a scroll-shaped scent-bottle with monkey's head, and one formed as a vase of flowers. £31 10 0 Harding

" " 406 A dark blue scent-bottle encrusted with flowers, a basket pattern ditto, two scent-bottles painted with birds, and one formed as a group of fruit. £31 10 0 Harding

" " 407 A snuff-box formed as a group of Cupid and a lamb, and three porcelain scent-bottles. £21 0 0 Lewis

" " 408 A needle-case painted with flowers on gold ground, surmounted by a bust, another surmounted by a bust, a small figure of John Barleycorn, and a needle-case and scent-bottle formed as a terminal figure. £92 8 0 Harding

" " 409 Four needle-cases with figures of poultry and fruit in relief. £61 19 0 Harding

" " 410 Ten small seals formed as figures of children, etc. £22 1 0 Harding

" " 411 Twelve ditto. £23 2 0 Harding

24.4.1901 " 111 A Mennecy porcelain patch-box, shaped as a mask, with domino, mounted with agate and gold, enamelled in white with motto. £37 16 0 White

" " 133 A Mennecy porcelain snuff-box, formed as two cupids and a goat, mounted with a hinge and rim of gold, chased with scrolls and flowers, and enamelled in white with a motto, the cover formed of agate. £68 5 0 Gribble [*Pl.* 46, *fig.* 2]

24.4.1901 Lot 135 A Mennecy porcelain scent-bottle formed as the figure of a Harlequin holding a wine cup and wand, at his feet rests a barrel, the plinth painted with flowers, mounted with gold. £75 12 0 Harding

14.6.1901 „ 145 A Chelsea needle-case formed as a Bambino, painted with flower sprays in colours, and swathed in canary bands. £11 0 0 Wertheimer

„ „ 146 A flat-shaped Chelsea scent-bottle, painted with groups of fruit and flowers in gilt borders on apple green ground (from Lady Bentinck's collection). £9 10 0 Harding

19.6.1901 „ 60 A Chelsea porcelain scent-bottle and needle-case, formed as an infant Bacchanal with basket of grapes and vine stems, mounted with chased gold. £24 3 0 S. J. Phillips

„ „ 72 A Chelsea porcelain box, formed as a group of a lion and bird, mounted with chased gold rim and agate lid. £58 16 0 Harding

25.6.1901 „ 37 A Chelsea porcelain scent-bottle formed as a group of Cupid and a tree trunk, silver stopper in the form of a dove. £15 15 0 Philpot

Captain Reiss sale

28.2.1902 Lot 13 A Chelsea scent-bottle formed as a vase of flowers, gold mounted. £12 16 0 L. Harris

„ „ 14 A Chelsea scent-bottle formed as a group of Cupid at a rabbit hutch, and encrusted with flowers. £36 15 0 Harding

„ „ 15 A Chelsea scent-bottle formed as Cupid with two doves. £21 10 6 Lewis

„ „ 16 A small Chelsea scent-bottle and vinaigrette, formed as a group of three female busts. £12 12 0 Du Cros

„ „ 17 A double Chelsea scent-bottle formed as a Monk and tree trunk. £32 11 0 Du Cros

„ „ 18 A Chelsea scent-bottle formed as a bullfinch, gold mounted, and enamelled with motto, and a small Derby seal formed as a terminal male bust with dominoe and harlequin jacket. £31 10 0 Wertheimer

28.2.1902	Lot	19	Two small seals formed as birds, one as a rabbit, and one as a boy. £12 12 0 Lewis
,,	,,	20	Three small seals formed as figures, and two white seals. £12 12 0 Lewis
,,	,,	21	A small figure of a gardener with roller, and a figure of a man running. £32 11 0 Philpot
2.5.1902	,,	16	A Chelsea scent-bottle formed as a group of a girl and a harlequin. £11 0 0 Thomas

Rt. Hon. Earl de Grey sale

10.6.1902	Lot	36	Two small scent-bottles of old Dresden porcelain, painted with kylins in the Hizèn style and a Chelsea etui case, formed as a bust of Flora on pedestal. £11 11 0 Adamson
,,	,,	37	A Mennecy scent-bottle formed as a group of a boy and girl, the stopper in the form of a butterfly, with motto, "Le Moien De" £39 18 0 Harding
22.1.1903	,,	96	A small Chelsea scent-bottle formed as a group of a boy with bird's nest, and tree trunk encrusted with flowers. £19 19 0 Rose
,,	,,	97	A Chelsea snuff-box formed as a group of a boy, dog and two lambs, mounted with agate lid with gold borders chased with flowers. £39 18 0 Bird
3.3.1903	,,	6	A Chelsea porcelain snuff-bottle, formed as a figure of a swan, on plinth painted with flowers. £3 5 0 Gall
24.3.1903	,,	44	A Chelsea porcelain scent-bottle formed as a nude figure of a child, with a dog on cup base, painted with a bouquet of flowers, mounted with gold and jewelled, in shagreen case. £14 3 6 Harding
19.6.1903	,,	14	A Chelsea scent-bottle formed as a lady playing a hurdy gurdy, and one formed as a girl and dog. £30 9 0 Joicey [now in the London Museum]
21.7.1903	,,	59	Ditto, formed as a group of poultry on plinth painted with flowers. £16 10 0 Thomas
,,	,,	60	Ditto, formed as doves round a tree trunk, in shagreen case. £15 0 0 Blair
,,	,,	61	Ditto, formed as a rosebud, one in the form of a bird, and one formed as a peach. £20 0 0 Blair

H.R.H. Duke of Cambridge sale

13.6.1904 Lot 564 A Mennecy patch-box, formed as a dog with puppies, mounted with gold and inscribed "Je serai toujours fidèle attendre," and a small Dresden porcelain scent-flagon, painted with sprays of flowers mounted with gold. £52 10 0 Harding

20.6.1904 ,, 53 A Chelsea scent-bottle formed as a man carrying a pack, 3¾ in. high. £3 13 6 Williams

Louis Huth sale

22.5.1905 Lot 393 A Chelsea scent-bottle modelled as two infant Bacchanals, with wine cup and grapes £37 16 0 Stoner

C. H. T. Hawkins sale

6.6.1905 Lot 169 A Chelsea scent-bottle [bonbonnière] modelled as Cupid with a lamb, and with agate lid, gold mounted. £43 1 0 Stoner

,, ,, 171 A Chelsea snuff-box and scent-bottle combined, formed as a vase, painted and encrusted with flowers and mounted with gold borders. £58 16 0 Wertheimer

,, ,, 172 A Chelsea scent-bottle nearly similar formed as a vase, painted and encrusted with flowers. £26 5 0 Partridge

30.6.1905 ,, 54 Ditto, formed as a Monk in white habit, 3 in. high. £19 19 0 Harding

17.11.1905 ,, 96 A Mennecy scent-bottle formed as Cupid with a bow and arrow. £12 12 0 Graham [*Pl.* 22, *fig.* 5]

,, ,, 97 A Chelsea scent-bottle modelled as a vase and figures of a shepherdess and lambs. £15 15 0 Graham

J. S. Storr sale. Chelsea

30.11.1905 Lot 9 A Chelsea scent-bottle modelled as a bouquet of pink blossoms, and one as fruit and flowers. £35 14 0 Norton

,, ,, 10 Ditto, formed as a tree trunk with figures of a fox and bird, the foot painted with flowers. £22 1 0 Harding

,, ,, 11 Ditto, encrusted with flowers. £22 11 0 Harding

,, ,, 12 Ditto, formed as an oviform vase, with figure of a greyhound at the base, the foot painted with flowers. £21 0 0 Norton

30.11.1905 Lot 13 A Chelsea scent-bottle formed as a bouquet of pink rose-buds, the stem forming needle-case, in shagreen case. £67 4 0 Joicey [now in London Museum]

„ „ 14 Ditto, encrusted with flowers and with figure of Cupid at the side, the foot gilt with flowers. £38 17 0 Norton

„ „ 15 Ditto, formed as a cherry tree and parrot, the foot gilt with flowers. £37 16 0 Harding

„ „ 16 Ditto, encrusted with flowers, and with figures of a boy playing a flute, and dog, in shagreen case. £31 10 0 Davis

„ „ 17 A triple scent-bottle formed as three hens, the foot painted with flowers, in shagreen case. £67 4 0 Harding

30.11.1905 „ 18 A scent-bottle formed as two lovers, the stopper modelled as rosebuds. £63 0 0 Heigham

„ „ 20 A Mennecy scent-bottle formed as a lady and gentleman in Chinese costume, with a boy, in shagreen case. £120 15 0 Norton [*Pl.* 23, *fig.* 2]

„ „ 21 Ditto, formed as a mother and infant, in leather case. £89 5 0 Norton

„ „ 23 Ditto, formed as a girl with a basket of flowers. £39 1 8 Huggins

„ „ 24 Ditto, formed as Cupid holding a globe. £14 14 0 Davis [*Pl.* 22, *fig.* 1]

„ „ 25 Ditto, formed as a grape vine, with cat and birds. £7 17 6 Shepherd

23.2.1906 „ 15 Ditto, formed as a Harlequin, with a jar at his side. £47 5 0 Harding

30.3.1906 „ 18 A Chelsea vase-shaped scent-bottle with dark blue ground, gilt with trellis-work and flowers, and painted in the oval panels with bouquets of flowers on white ground, 4½ in. high. £28 7 0 Harding

3.4.1906 „ 167 A Chelsea scent-bottle formed as a pannier, containing cherries, with silver stopper. £16 16 0 Harding

T. H. Wood sale

24.5.1906 Lot 1 A Chelsea scent-flacon, formed as figures of children, their costumes decorated in polychrome, mounted with gold, 3 in. high. £23 2 0 Harding

W. H. Milligan sale

30.6.1906	Lot	209	A Chelsea scent-bottle formed as a group of strawberries, cherries and other fruit. £4 4 0 Miles
,,	,,	210	Ditto, formed as a group of three children with basket of flowers £27 6 0 Weil
,,	,,	211	Ditto, formed as a plum and leaves, and another nearly similar. £17 17 0 Amor
,,	,,	212	A Chelsea needle-case, formed as a barbel, and a Chelsea seal formed as a figure of a parrot. £9 9 0 Weil
,,	,,	214	A Chelsea snuff-box, formed as a group of two Cupids, with flowers and grapes, mounted with silver lid. £28 7 0 Webster
22.6.1906	,,	64	A Chelsea scent-bottle modelled as the Fox and Jackdaw. £23 2 0 Wallace
,,	,,	82	A Chelsea box formed as a lion and bird, mounted with metal gilt. £9 19 6 Cox
26.6.1906	,,	23	A Chelsea scent-bottle formed as a rosebud, with butterfly stopper. £10 10 0 Huggins
,,	,,	24	Ditto, formed as a figure of Cupid and rosebuds, the stopper formed as two birds. £13 2 6 Wylie
,,	,,	25	Ditto, with figures of two children building a card-house, flower stopper. £25 6 0 Amor
,,	,,	26	A Chelsea bonbonnière, modelled with Cupid and a lamb, with agate lid. £23 2 0 Thomas
,,	,,	27	Ditto, modelled, with Cupid and lamb, the lid painted with flowers. £6 6 0 Usher
,,	,,	28	A Chelsea scent-bottle, modelled as two infant Bacchanals and grapes, flower stopper £24 3 0 Philpot
,,	,,	29	Ditto, formed as a peach, with bird stopper. £14 14 0 Huggins
,,	,,	30	Ditto, formed as a figure of a swan. £16 16 0 F. Partridge
,,	,,	31	A small Chelsea figure of a gentleman holding his hat beneath his arm on plinth encrusted with flowers, Red Anchor mark. £12 12 0 Wylde
,,	,,	32	A Chelsea bonbonnière modelled with infant Bacchanals with grapes, the lid painted with flowers. £23 2 0 Partridge
,,	,,	33	Ditto, with two cupids holding a wine bottle and cup, the lid modelled with forget-me-nots. £21 0 0 Partridge

26.6.1906	Lot	34	A Chelsea scent-bottle formed as a group of strawberries and other fruit with flowers. £17 17 0 Lewis
,,	,,	35	Ditto, formed as a cat and mice. £5 15 6 F. Partridge
,,	,,	36	A Chelsea needle-case modelled as a bouquet of roses. £18 18 0 Tarplett
,,	,,	37	Ditto, formed as a cauliflower, in shagreen case. £24 3 0 Huggins
,,	,,	38	A Chelsea triple scent-bottle formed as a group of four hens, the foot painted with a bouquet of flowers. £23 2 0 Worsey
,,	,,	39	A Chelsea scent-bottle formed as a man smoking, leaning on a barrel and bales, flower stopper. £16 16 0 Riley
,,	,,	40	A Chelsea cylindrical needle-case painted with Cupid in pink borders on gilt scale pattern ground, the top modelled as a bust of a lady. £43 1 0 Tarplett
,,	,,	41	A Chelsea scent-bottle formed as a lady with a basket of grapes, with a bird and grape stopper. £23 2 0 Huggins
,,	,,	42	A Mennecy scent-bottle carved as a gentleman in Eastern costume. £14 14 0 Partridge
12.4.1907	,,	320	A Chelsea scent-bottle formed as a figure of a girl holding a basket of flowers, in shagreen case. £37 16 0 Harding

Mrs. Lewis Hill sale

18.4.1907	Lot	9	A Chelsea scent-bottle formed as a child, dog and bird. £14 14 0 Coureau
,,	,,	10	Ditto, formed as a Cupid grinding his arrows. Salamon
,,	,,	11	Ditto, formed as a sleeping girl with a dog at her side. £25 4 0 Salamon
,,	,,	12	Ditto, formed as lovers and a flowering tree. £44 2 0 Davis
,,	,,	13	A Chelsea needle-case formed as a head of asparagus. £5 5 0 Lewis
30.4.1907	,,	85	A Chelsea scent-bottle formed as a small vase, painted with panels of birds on dark blue ground with gilt trellis and mounted with gold. £12 1 6 Roert
27.3.1908	,,	5	A seal of Chelsea porcelain formed as a caryatid bust of a Satyr. £9 9 0 Malcolm

Marchioness Conyngham sale

7.5.1908	Lot	380	A Chelsea scent-bottle modelled with figures of a boy and girl and flowers. £24 3 0 Wills
,,	,,	381	A Chelsea bonbonnière modelled with Europa and the Bull, mounted with agate lid and chased gold borders enamelled with a motto. £48 6 0 C. Davis
11.6.1908	,,	47	A Chelsea scent-bottle formed as a figure of Shakespeare. £3 3 0 Jones
16.6.1908	,,	82	Ditto, modelled as a group of fruit and flowers and mounted with gold. £13 2 6 Lewis
24.11.1908	,,	42	Ditto, formed as a plum, the stopper modelled as two doves, and one nearly similar with metal gilt stopper. £18 18 0 Eaton
5.2.1909	,,	109	Ditto, formed as a figure of Shakespeare. £1 1 0 Clark
26.2.1909	,,	85	A Chelsea bonbonnière formed as a group of two children with grapes, mounted with agate lid. £18 18 0 Harding
,,	,,	86	Ditto, formed as two children with doves, mounted with agate lid, and gold border. £35 14 0 Harding
,,	,,	87	A scent-bottle modelled with a boy, goat and grapes. £10 10 0 Amor
,,	,,	88	A Mennecy scent-bottle formed as two lovers, 3¾ in. high. £47 5 0 Speelman
18.3.1909	,,	77	A Chelsea scent-bottle formed as a group of a fox, raven and tree. £19 8 6 Amor

O. E. Coope sale

14.5.1910	Lot	106	A Chelsea scent-bottle formed as a group of two children and an infant Satyr with grapes. £30 9 0 Amor
,,	,,	107	Ditto, formed as a figure of two boys with a dog and basket of fruit. £23 2 0 Thomas
26.5.1910	,,	73	Ditto, modelled with a boy, dog and flowers in colours, and one with a figure of a fox in relief. £25 4 0 Harding
29.3.1911	,,	71	A Chelsea double scent-bottle, formed as a vase and dog, mounted with gold. £22 1 0 Smith
,,	,,	72	A Chelsea needle case, formed as a head of asparagus, and a seal formed as a terminal bust of a Satyr. £7 7 0 Smith

29.6.1911 Lot 6 A Chelsea scent-bottle formed as a basket of flowers, the stopper formed as a butterfly. £18 7 6 Amor

24.7.1912 „ 42 Ditto, modelled as a dog and vase, painted with flower sprays. £18 18 0 Speelman

26.11.1912 „ 59 Eight Chelsea seals, formed as small figures, a cat and birds. £31 10 0 Lewis & Son.

„ „ 62 A Chelsea lid of a snuff-box, formed of a group of Cupid and a lamb, and one formed as two doves. £25 4 0 Wills & Simmons

Sir Lionel Phillips, Bt., sale

6.5.1913 Lot 529 A Chelsea porcelain scent-bottle modelled with a boy, goat and grapes, and painted in colours, and a Chelsea seal modelled with a sportsman and two dogs. £77 14 0 Harding

Lady Dorothy Nevill sale

1.7.1913 Lot 8 A Chelsea porcelain scent-bottle painted with Watteau figures and richly gilt. £50 8 0 Harding

„ „ 9 Ditto, modelled with a boy, goat and grapes, and painted in colours, and a white ditto. £27 6 0 Stoner

„ „ 10 Ditto, modelled as figures of a parrot and hen. £22 1 0 Ball

„ „ 11 Three Chelsea porcelain scent-bottles modelled as pug dogs. £28 7 0 Huggins

„ „ 12 A Chelsea porcelain scent-bottle modelled as a dovecote, with birds and a lamb in relief. £19 19 0 Smith

„ „ 13 Ditto, painted with medallion heads in grisaille on striped green and gold ground, another painted with birds and encrusted with flowers, and a basket pattern scent-bottle. £7 7 0 Simmonds

„ „ 14 A Chelsea scent-bottle formed as a stick of asparagus, and two ditto, formed as flowers. £10 10 0 Gooden & Fox

21.7.1913 „ 3 Ditto, modelled as a girl with basket of flowers. £39 18 0 Harding

J. Reiss sale

5.2.1914 Lot 91 A small Chelsea figure of a man pushing a garden roller 2½ in. high. £25 4 0 Amor

5.2.1914 Lot 92 A pair of Chelsea figures of sportsmen with guns, 2½ in. high. £31 10 0 Stoner

Alfred Trapnell sale

16.3.1914 Lot 126 A Chelsea triple scent-bottle modelled as a group of three hens. £50 8 0 Huggins

" " 127 A Chelsea scent-bottle formed as a group of a hen and chickens. £35 4 0 Huggins

" " 128 Ditto, formed as a boy, bird-cage and bird. £28 7 0 Hyam

" " 129 A Chelsea double scent-bottle modelled as a grey-hound and vase, painted with flowers in colours. £27 6 0 Lewis & Son

" " 130 A Chelsea scent-bottle, white, modelled as a boy, goat and vine, mounted with silver. £8 8 0 Amor

8.7.1914 " 15 A Chelsea porcelain snuff-bottle formed as a pea-pod, painted with flowers and mounted with gold border. £7 7 0 Leicester

9.7.1914 " 23 A Chelsea snuff-box modelled with a shepherd and shepherdess. £10 10 0 Smith

" " 24 A Chelsea needle-case modelled as a cornsheaf and flowers, and a scent-bottle modelled as fruit. £9 19 6 Smith

British Red Cross sale. Presented by Adolph Weil, Esq.

12.4.1915 Lot 19 A Chelsea porcelain scent-bottle modelled as a figure of a monkey, with a young monkey in a pannier. £42 0 0 Stoner

C. S. Kenneday sale

15.7.1915 Lot 348 A Chelsea porcelain box modelled with two children and a goat. £8 18 6 Amor

" " 349 A Chelsea porcelain scent-bottle modelled as a lady playing the hurdy gurdy. £15 15 0 Huggins

" " 350 Ditto, modelled as a boy, dog and butterfly. £12 12 0 Amor

4.5.1914 " 4 A Chelsea scent-bottle modelled as a group of four hens. £21 0 0 Sassoon

Sir Trevor Lawrence sale

29.5.1916 Lot 7 A Chelsea scent-bottle modelled as a Monk carrying a Nun in a wheatsheaf, 3½ in. £48 6 0 Stoner

1.8.1916 Lot 144 A Chelsea scent-bottle modelled as a group of a Nymph, Cupid and dog with a clock and a bouquet of flowers, the stopper modelled with doves 3¼ in. high. £19 19 0 Harpe

23.11.1916 ,, 36 Ditto, modelled as a bouquet of flowers with butterfly stopper. £27 6 0 Sargent

22.11.1917 ,, 71 Seven Chelsea small seals, modelled as figures and animals. £75 12 0 Stoner

29.11.1917 ,, 42 A Chelsea scent-bottle modelled with a figure of a girl and dog. £52 10 0 Amor

14.5.1918 ,, 58 Two Chelsea porcelain seals formed as small figures. £28 7 0

Bretby Heirlooms

30.5.1918 Lot 206 A Chelsea scent-bottle modelled as a bouquet of flowers. £22 1 0

,, ,, 207 Ditto, formed as a dove-cote. £39 18 0

11.6.1918 ,, 1a A Chelsea scent-bottle modelled with a squirrel and fruit, mounted with metal gilt. £12 12 0

30.7.1918 ,, 194 A Chelsea seal (tobacco stopper) modelled as a bust of a harlequin wearing a mask. 2¼ in. high £54 12 0

28.11.1918 ,, 30 A Chelsea bonbonnière, modelled as a group of two cupids and grapes, with Battersea enamel lid. £43 1 0

Rt. Hon. Sir William Carrington sale

11.12.1918 Lot 13 A Chelsea bottle modelled as a tree trunk, with cats, a dog and fox in high relief. £136 10 0

,, ,, 14 A Chelsea seal formed as a small figure of a man wearing mask. £22 0 0

,, ,, 15 Two Chelsea seals formed as figures of a girl and Cupid. £35 14 0

,, ,, 16 Three Chelsea seals formed as cats, and a hen and chickens. £54 12 0

20.2.1918 ,, 9 Eight Chelsea seals modelled with small figures. £68 5 0

,, ,, 10 Six Chelsea seals nearly similar, and three others modelled with a dog and bird. £78 15 0

13.3.1918 ,, 149 Three Chelsea seals formed as small figures, and two ditto, formed as an owl and cat. £157 10 0

13.3.1918	Lot	151	A Chelsea scent-bottle formed as a figure of a man carrying a dog, 3½ in. high [Dresden]. £52 10 0
30.1.1919	,,	18	A Chelsea box formed as a lady's head and mounted with green agate lid. £72 10 0
L. Neumann sale			
2.7.1919	Lot	3	A Chelsea scent-bottle modelled with three figures, a dog and fruit in high relief, and the stopper formed as a dog, 3½ in. high. £378 0 0
,,	,,	4	Ditto, with a Harlequin, girl and fruit trees, 4 in. high. £252 0 0
,,	,,	5	Ditto, formed as a Harlequin standing by a jar, mounted with gold border, 3¼ in. high. £84 0 0
14.7.1919	,,	90	A Chelsea porcelain scent-bottle formed as a boy carrying a basket of flowers on his head, in shagreen case. £168 0 0
2.12.1919	,,	106	A snuff-box formed as a mask, mounted with metal gilt. £50 8 0
24.2.1920	,,	110	Four Chelsea seals modelled as figures of Cupid with French mottoes. £42 0 0
,,	,,	111	Three Chelsea seals formed as cupids, and a girl and dog. £33 12 0
,,	,,	112	Three Chelsea seals modelled as small figures. £48 6 0
,,	,,	113	Four Chelsea seals formed as cupids and birds. £35 14 0
,,	,,	115	A Mennecy scent-bottle modelled as a girl, dog and tree trunk, 3½ in. high. £31 10 0
,,	,,	116	Ditto, as Cupid with a bow, arrow and flowers. £30 9 0
1.6.1920	,,	81	A portion of a snuff-box modelled with a boy and lamb. £16 16 0
,,	,,	82	Ditto, nearly similar with Cupid and lamb. £25 4 0
,,	,,	83	Two snuff-boxes modelled with birds. £37 6 0
28.6.1920	,,	19	A Chelsea porcelain needle-case modelled with a bust of a child wearing a turban. £38 17 0
8.2.1921	,,	46	A Chelsea scent-box modelled with two doves and flowers, mounted with green agate lid. £16 16 0
,,	,,	47	Ditto, modelled with monkeys, mounted with green agate lid. £30 9 0
D. M. Currie sale			
9.2.1921	Lot	19	A needle-case of Chelsea porcelain, painted with birds in scroll panels with gilt borders on mottled dark blue ground. £52 10 0

9.2.1921	Lot	20	A snuff-box of Chelsea porcelain modelled with two children with a corn-sheaf and flowers, mounted with chaste gold borders and agate lid, in leather case. £39 18 0
,,	,,	139	A Chelsea scent-bottle modelled as a group of lovers beside a tree-stem, encrusted with flowers, 3¾ in. high. £86 2 0
,,	,,	140	A Chelsea combined scent-bottle and snuff-box painted with flower sprays, and the top encrusted with flowers, mounted with gold borders chased with flowers and scrolls, in shagreen case. £75 12 0
3.5.1921	,,	74	A Chelsea scent-bottle modelled as lovers and flowers, 4 in. high. £27 6 0
26.5.1921	,,	18	Eight Chelsea seals modelled as figures of children, dolphin, etc., partly gold mounted. £25 4 0
2.6.1921	,,	22	A Chelsea scent-bottle modelled as a vase, encrusted with shells. £12 12 0
,,	,,	23	Ditto, modelled as a figure of a girl with a dog at her feet, mounted with gold. £30 9 0
,,	,,	24	Ditto, modelled as two monkeys. £31 10 0

His Grace the Duke of Newcastle sale

7.7.1921	Lot	97	A Chelsea scent-bottle formed as two doves, flower sprays and butterflies mounted with gold borders. £78 15 0
,,	,,	98	Ditto, formed as a figure of a girl playing the hurdy-gurdy, mounted with gold borders. £47 5 0
22.6.1922	,,	13	Two Chelsea seals modelled as figures of cupids, and a Chelsea scent-bottle painted with flowers. £19 19 0
18.12.1922	,,	32	A Chelsea porcelain seal formed as a cat, and one as Cupid in armour. £22 1 0
,,	,,	33	A Chelsea porcelain box lid, modelled with Cupid and a lamb. £22 1 0
,,	,,	34	A Chelsea porcelain box, modelled with two cupids and grapes, with Battersea enamel lid. £47 5 0
,,	,,	35	A Chelsea porcelain scent-box, modelled with Cupid sacrificing at an altar. £48 6 0
,,	,,	36	A Chelsea porcelain scent-bottle, modelled as a Harlequin. £25 4 0

18.12.1922	Lot	37	A Chelsea porcelain box, modelled as a girl's head, wearing cap, with gold-mounted green agate lid. £50 8 0
21.2.1923	,,	11	A Chelsea scent-bottle formed as a bird, gold mounted, 3½ in. high. £60 18 0
,,	,,	12	Ditto, modelled with a boy, goat and grapes, gold mounted. £47 5 0
,,	,,	13	Ditto, formed as a group of the Graces supporting a vase, gold mounted. £19 19 0
,,	,,	17	A Chelsea scent-vase and stopper, encrusted with flowers and gilt with butterflies, a pink ground. £5 5 0
13.2.1923	,,	20	A Chelsea seal [tobacco stopper] modelled with a Satyr bust.
1.3.1923	,,	15	A Chelsea scent-bottle formed as a figure of a monkey [Monk] damaged.
21.3.1923	,,	191	A Chelsea scent-bottle [Meissen] formed as a figure of a cock mounted as a seal, in leather case.
,,	,,	192	Ditto, formed as a bottle, modelled with basket-work and painted with flower sprays. £26 5 0
18.4.1923	,,	27	Ditto, modelled with a girl holding a clock, with bunches of flowers inrelief, and figures of Cupid and a dog, at the base, in shagreen case. £110 5 0
18.12.1923	,,	110	Ditto, modelled as a monkey carrying a young monkey in a basket, the base painted with flower sprays.
,,	,,	111	Ditto, formed as a girl with a basket of flowers on her back and dog at her feet.
,,	,,	112	Ditto, formed as a Harlequin standing beside a barrel.
,,	,,	113	Ditto, formed as Cupid with two doves, a dog and flowers.
,,	,,	114	Ditto, formed as a vase painted with birds and encrusted with coloured flowers.

Mrs. F. S. Teesdale sale

13.3.1924	Lot	178	A Chelsea scent-bottle, modelled with basket pattern, and the neck painted with flowers, and one painted with river scenes, and with bird stopper.

Plate I

The Scent-bottles illustrated on this plate are all early, Nos. 1 and 3 are probably Raised Anchor Period, Nos. 2, 4, 5 and 6, Red Anchor Period.

1. Scent-bottle (stopper missing) of flattened pear shaped with long neck and small foot; facetted sides imitating cut glass, white ground with painted landscapes and flowers in the Oriental style. About 1750-53. H. 3 ins.

Franks Collection, British Museum, Catalogue II. 156.

2. Scent-bottle and stopper, of flattened rococo form with scroll-work in relief, and a bouquet of flowers painted in colours on either side. The stopper is in the form of a butterfly, the base has a mirror attached by a gold mount. About 1753-55. H. 3 ins.

Schreiber Collection, Victoria and Albert Museum, No. 281.

3. Scent-bottle (stopper missing) of flattened pear shaped with long neck and small foot; facetted sides imitating cut glass, white ground decorated with flower sprays in the Oriental style, and a bird sitting in a flowering tree, preparing to catch a butterfly. About 1750-53. H. 2·7 ins.

In the collection of G. E. Bryant.

4 & 6. Scent-bottle with flattened oval body with slender neck and small quatrefoil foot; flanges on sides; painted with river scenes; bird stopper; metal mount and chain to stopper. About 1753-55. H. 3·3 ins.

In the collection of G. E. Bryant.

5. Scent-bottle of flattened rococo form with scroll-work in relief, and a bouquet of flowers painted in colours on either side, with stopper and base of gilt metal, the latter pierced with floral ornament. About 1753-55. H. 3·6 ins.

Schreiber Collection, Victoria and Albert Museum, No. 280.

Copied from a Meissen or Berlin model.

Compare E. Braun, Kunst und Kunsthandwerk 1915, *p.* 62, *fig.* 20. *Berlin Scent-bottle.*

Compare Kunstsammlungen F. von Parpart, Berlin, 1912, *pl.* 42, *No.* 687.

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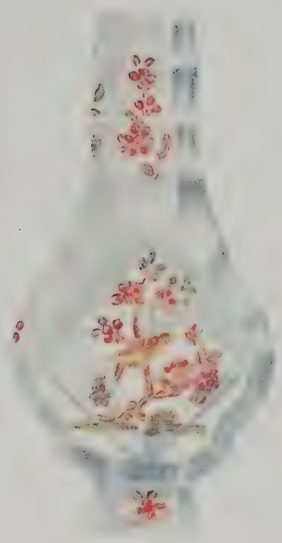

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Plate 2

Nos. 1, 3, 4 and 6, belong to the Red Anchor Period.
Nos. 2 and 5 belong to the Gold Anchor Period.

1 & 3. Pair of scent-bottles, pear shaped with flattened sides and moulded panels; painted with landscapes and flowers; bird stoppers and metal mounts. H. 3·6 ins.

Franks Collection, British Museum, Catalogue II. 155.
In the collection of Mrs. A. E. Marlow.

2 & 5. Scent-bottle, flask shaped, with quatrefoil section; painted with a Watteau subject, and a Cupid in clouds, claret ground; alabaster stopper with chased gold cover. H. 3·5 ins.

Franks Collection, British Museum, Catalogue II. 157.

4 & 6. Pair of scent-bottles, flattened oval bodies with slender neck and small quatrefoil foot; flanges on sides; painted with landscapes and flowers; floral stopper, metal mount. H. 3·4 ins.

Franks Collection, British Museum, Catalogue II. 154.

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Plate 3

All the models illustrated on this plate are early, probably dating about 1755. The concave bases are all decorated with bouquets of flowers in colour.

1st Row, left to right.

1. Double scent-bottle with two stoppers, in the form of figures of a parrot and Cochin China cock mounted in gold. The plumage of the parrot is green, red and yellow, that of the cock, black and white. The heads form the stoppers. The two birds stand on a white base, concave underneath, painted with a bouquet. About 1755 H. 2·7 ins.

Schreiber Collection, Victoria and Albert Museum, 288, *pl.* 33.
Franks Collection, British Museum Catalogue, II. 142.
In the collection of Mrs. Meyer Sassoon.
„ „ *Herr Otto Blohm.*

2. Scent-bottle in the form of a swan with the head as a stopper, metal mounts. White base, concave underneath, painted with a bouquet. About 1758. H. 3·2 ins.

Franks Collection, British Museum, Catalogue II. 140.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 73, *fig.* 59.
Seal founded on this model, pl. 38, *fig.* 19.

3. Scent-bottle and stopper in the form of a figure of a parrot, mounted in gold. The plumage is red, green, brown and yellow, the head forms the stopper. The bird is perched on a tree trunk on a white base, which is concave underneath and painted with a bouquet. About 1755. H. 2 ins.

Schreiber Collection, Victoria and Albert Museum, 287.

2nd Row, left to right.

4. Scent-bottle in the form of a hen and three chickens, three of the heads forming the stoppers with metal mounts. They are perched on a tree stump, on a mound painted with flower sprays. One chicken is on the ground pecking

at a flower. The rim round the base is gilded, and is concave underneath painted with a bouquet. About 1755. H. 2·9 ins., W. 1·9 ins.

In the collection of the late Mrs. Salting.
„ „ *Mr. A. E. Hutton.*
„ „ *Mrs. Meyer Sassoon.*
„ „ *Dr. and Mrs. H. Bellamy Gardner.*
Probably copied and adapted from the small Bow group of the hen and chickens,
See No. 226a, Schreiber Collection, Victoria and Albert Museum.
Seal founded on this model, pl. 36, fig. 6.

5. Scent-bottle and stopper in the form of a figure of a peacock on a broken column, mounted in gilt metal. The plumage is painted in colours, the head forms the stopper. The branches of a rose with flowers and foliage cling round the column, which rests on a mound, concave underneath, painted with a bouquet. About 1755. H. 3·5 ins.

Schreiber Collection, Victoria and Albert Museum, 289, pl. 33.
In the collection of Mrs. Meyer Sassoon.
See E. Braun, Kunst und Kunsthandwerk, 1915, p. 73, fig. 58.
Seal founded on this model, pl. 38, fig. 17.

6. Scent-bottle with two stoppers, in the form of two doves billing. One dove is on the ground and the other perched in a rose tree. It is formed as two bottles with metal mounts and stoppers, the base is white decorated with flower sprays, and is concave underneath and decorated with a bouquet of flowers. H. 2·5 ins.

Joicey Collection, London Museum.
In the collection of Mr. F. T. Galsworthy.
„ „ *Mrs. Meyer Sassoon.*
„ „ *Mrs. A. E. Marlow.*
„ „ *Herr Otto Blohm.*
Seal founded on this model, pl. 38, fig. 2.

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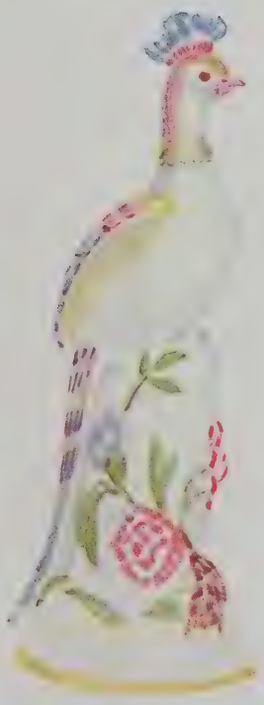

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Plate 4

1. Scent-bottle in the form of a cat sitting on its hind quarters on a rustic base, in its right paw it holds a rat, the head of the cat forms the stopper with metal mount, the base is white with sprigs of flower painting, mounted as a patch-box with metal rim. About 1755. H. 2·9 ins.

In the collection of Herr Otto Blohm.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 74, *fig.* 63.

2. Scent-bottle in the form of a goldfinch perched on a white mound, which is painted with flower sprays. The head of the bird forms the stopper with metal mount, the base is concave, and painted with a bouquet of flowers. About 1755. H. 2·8 ins.

In the collection of Mr. R. Copeland.

3. Scent-bottle in the form of Cupid with a panther, Cupid is seated by a flowering tree, tying a ribbon round the neck of the panther, inscribed with a motto in red "L'Amour . . . . . ," the stopper is in the form of a butterfly with metal mounts, the base is slightly concave underneath with chased gold decoration. Gold Anchor Period. H. 3·9 ins.

In the collection of Herr Otto Blohm.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 71, *fig.* 52.

4. Scent-bottle in the form of a fox and raven, founded on the Æsop's Fable. The fox is squatting on the ground at the foot of a tree, looking up at the raven, which forms the stopper, which has a piece of cheese in its beak; the base is concave, painted with a bouquet of flowers. About 1755. H. 3·2 ins.

In private possession.

See King, Chelsea Porcelain, pl. 43, *fig.* 1.

5. Scent-bottle in the form of an exotic bird, possibly a peacock, perched on a branch, the head of the bird forms the stopper, with metal mount, the base is white decorated with flower sprays, with chased metal mount, concave underneath, with a bouquet of flowers in colour. About 1755. H. 3·6 ins.

In the collection of Mr. R. Copeland.

„ „ *Herr Otto Blohm.*

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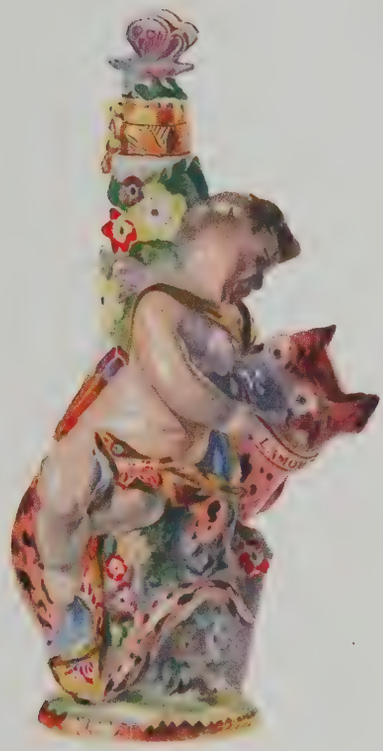

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Plate 5

All the scent-bottles on this plate are early, dating from about 1755. The heads of the various animals form the stoppers, and the concave bases are decorated with a bouquet of flowers in colour.

1. Scent-bottle and stopper in the form of a figure of a pug dog, with enamel collar and gilt metal mounts. The dog sits on a white base painted with small sprays of flowers, it is concave underneath and painted with a bouquet. The collar is inscribed with the motto, "FIDELLE" in gold. The head forms the stopper. About 1755. H. 2·3 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33.
Franks Collection, British Museum, Catalogue II. 135.
In the collection of Mrs. Meyer Sassoon.
" " *Mrs. A. E. Marlow.*
" " *Herr Otto Blohm.*

2. Scent-bottle in the form of a rococo vase, with a monkey appearing from an opening in front, and the head of another with clown's cap issuing from the neck, both heads form stoppers, with metal mounts and inscription on white enamel "Je vous Charmeiay" (sic.) The body of the vase is picked out with lines and scrolls in gold. The base is concave and painted with a bouquet. H. 3·4 ins.

Franks Collection, British Museum, Catalogue II. 138.
In the collection of Mrs. Meyer Sassoon.

3. Scent-bottle in the form of a greyhound lying by the side of a vase which is painted with flowers with slight gilding; there are two stoppers, the dog's head and the top of the vase, metal mounts; the base is white and painted with sprigs of flowers, concave underneath, painted with a bouquet in colour. H. 2·2 ins.

Franks Collection, British Museum, Catalogue II. 136.
In the collection of Mrs. Meyer Sassoon.
" " *Mrs. A. E. Marlow.*
" " *Dr. & Mrs. H. Bellamy Gardner.*
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 74, *fig.* 64.

4. Scent-bottle in the form of a monkey with a young one in a basket on her back, with a few flowers in relief. She is sitting on a white base decorated with sprays of flowers, and holds a flower in her right paw. The heads form the stoppers with metal and enamel collars. The base is concave underneath and painted with a bouquet in colour. H. 2·3 ins.

Franks Collection, British Museum, Catalogue II. 137.
In the collection of Mrs. Meyer Sassoon.
„ „ *Mr. F. T. Galsworthy.*
Christies, 18.12.23, *Lot* 110.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 75, *fig.* 65.

5. Scent-bottle in the form of a cock, its head forms the stopper with metal mount, rustic base painted with flower sprays, fitted with a lid and mirror. H. 2·9 ins.

Franks Collection, British Museum, Catalogue II. 143, *pl.* 15.
In the collection of the late Mrs. Salting.

6. Scent-bottle in the form of two squirrels eating nuts on a tree stump ; there are three stoppers, the two heads and one in the tree stump, the base is white painted with flower sprays, and concave underneath, with a bouquet in colour. H. 2·9 ins.

In the collection of Mr. F. T. Galsworthy.
Franks Collection, British Museum, Catalogue II. 139.

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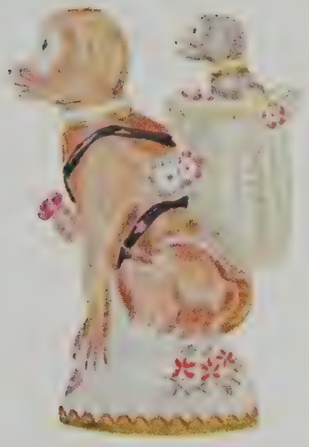

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Plate 6

The first five scent-bottles on this plate with the heads forming the stoppers are early models, about 1755. No. 6 is Gold Anchor Period, about 1760.

1. Scent-bottle and stopper in the form of a woman standing on a white base playing the hurdy-gurdy. The head forms the stopper with metal mount. She wears a mauve hat over a white cap, a white dress with a pattern of flower sprays in colours, cut low at the neck, an apron with bouquets of flowers painted in colours, and she holds a hurdy-gurdy which she is playing. The base is white, decorated with flower sprays, concave underneath and painted with a bouquet of flowers. About 1755. H. 3·3 ins.

Joicey Collection, London Museum.

In the collection of Mrs. Meyer Sassoon.

2. Scent-bottle in the form of a figure of a lady dancing. The lady's head, adorned with a plumed cap, forms the stopper with metal mount. She wears a flowered dress, cut low at the neck, the wide skirts of which she holds out on either side. She is supported on a white base decorated with flower sprays with a metal rim, concave underneath, painted with a bouquet. About 1755. H. 4 ins.

Schreiber Collection, Victoria and Albert Museum, 286, *pl.* 32.

See Church, fig. 3.

3. Scent-bottle in the form of a woman standing on a white base, holding a basket filled with flowers and leaves. She wears a yellow hat with the brim pink underneath, over a white cap, the head forms the stopper with metal mount set with stones, a white dress cut low at the neck with a flowered pattern, an apron caught up on the left. The base is white painted with flower sprays, with a metal rim, concave underneath, painted with a bouquet. About 1755. H. 3·5 ins.

Victoria and Albert Museum.

Formerly in the Marlborough House Museum, bought at the Bernal Sale. Lot 308.

See M. L. Solon, Old English Porcelain, pl. 11.

4. Scent-bottle in the form of a Harlequin standing by a barrel, the head forming the stopper. He wears a white hat with a black spot on the crown, and a black domino, a lath in his belt. In his right hand he holds a mug, the barrel is painted with three flower sprays. He stands on a white base painted with flower sprays, mounted with a metal rim, concave underneath, painted with a bouquet of flowers. About 1755. H. 3·3 ins.

In the collection of the late Mrs. Salting.
„ „ *Mrs. Meyer Sassoon.*
„ „ *Mrs. A. E. Marlow.*
Seal founded on this model, Schreiber Collection, No. 318.

5. Scent-bottle in the form of a Chinaman holding a bird, the head forms the stopper with metal mount. He is standing on a green base, clad in a long flowered robe with a yellow lining, and a yellow conical hat. The base has a metal rim, concave underneath and is painted with a bouquet. About 1755. H. 4 ins.

Schreiber Collection, Victoria and Albert Museum, 285, *pl.* 33.
In the collection of Mrs. Meyer Sassoon.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 66, *fig.* 34.

6. Scent-bottle in the form of a boy seated on a flowery bank with dog at his side and basket of flowers on his back, in which is a butterfly stopper with metal mount. He wears a black hat, blue scarf round his neck, yellow coat with gold buttons, and red breeches. The base has a slight scroll pattern in gold, concave underneath, decorated with a flower spray in gold. About 1760. H. 2·9 ins.

Frank's Collection, British Museum, Catalogue II. 129, *pl.* 15.
In the collection of Mrs. Meyer Sassoon.
Wax Master Model in Copeland Collection, pl. 31, *fig.* 6.
Seal founded on this model, see pl. 39, *fig.* 17.

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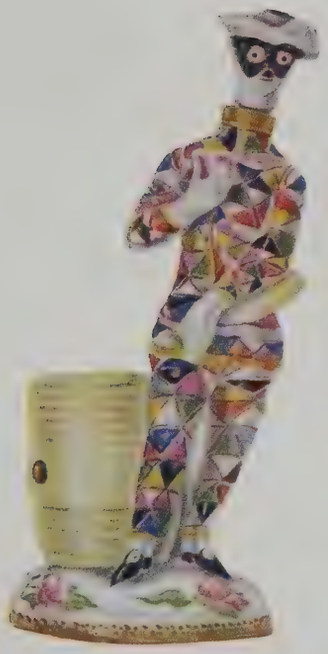

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Plate 7

1. Scent-bottle in the form of a Monk with black cowl and pink robe, he has a flowing beard, and stands reading a book which he holds in his left hand, and on the left-hand page is the motto in red, "SUPER OMNIA," the book has the edges of the leaves gilt, in his right-hand he holds a white cloth. There are two stoppers, formed with green leaves and red berries, metal mounts. The base is white, painted with flower sprays, gold edge to rim. It is concave underneath and painted with a bouquet. Red Anchor Period. H. 3·2 ins.

In the collection of Mrs. Meyer Sassoon.

„ „ *G. E. Bryant.*

2. Scent-bottle in the form of a Priest, black cowl, white surplice and black cassock, he stands reading a book, bound in red, on the right-hand page is the motto in red, "TOTA FIDE." There are two stoppers formed with green leaves and red berries, metal mounts. The base is white, painted with flower sprays, concave underneath painted with a bouquet. The rim of the base and the edges of the leaves of the book are gold. Red Anchor Period. H. 3·2 ins.

In the collection of Mrs. Meyer Sassoon.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 67, *fig.* 35.

See W. King, Chelsea Porcelain, pl. 44, *fig.* 2.

3. Scent-bottle in the form of a Nun, she wears a pink robe with a girdle round her waist, she stands in front of a tree-stump which forms the neck of the bottle, she is reading from a book bound in red, which she holds in her right hand, the base is white painted with flower sprays, with a metal rim. Concave underneath, stoppers missing. Red Anchor Period. H. 3·6 ins.

Joicey Collection, London Museum.

4. Scent-bottle in the form of a Friar with cowl, cape, etc., he has a girdle round his waist with beads and crucifix, he stands on a white base decorated with flower sprays, concave underneath, painted with a bouquet. (Stoppers missing in the original). Red Anchor Period. H. 3·6 ins.

Franks Collection, British Museum, Catalogue II. 130.

See W. King, Chelsea Porcelain, pl. 44, *fig.* 4.

5. Scent-bottle in the form of a Friar carrying a basket on his right arm, and a sack over his left shoulder, he wears a cowl, cape, rosary, etc. He stands on a white base decorated with flower sprays, concave underneath, painted with a bouquet, the rim of the base is gilded, metal mount and white moulded stopper. Red Anchor Period. H. 3·5 ins.

Franks Collection, British Museum, Catalogue II. 131.

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Plate 8

These scent-bottles are all early about 1755, with the exception of No. 4, "The Fox and Stork," which is about 1760.

1. Scent-bottle in the form of a bird with wings spread, sitting on a branch; it is decorated in gay colours, the head forming the stopper, with metal mounts, part of the mount in the form of breast feathers, the base is white with flower sprays, metal mount to the rim, concave underneath, painted with a bouquet of flowers. About 1755. H. 2·7 ins.

In the collection of Mrs. A. E. Marlow.

2. Scent-bottle in the form of a net full of cod fish, two fish forming the neck of the bottle, a conger eel is curled round the fish, the base slightly concave, with a flower spray in colour. Metal mount, stopper missing. H. 3·3 ins.

In the collection of Mrs. Meyer Sassoon.

3. Scent-bottle in the form of a lady asleep seated by a rose tree, a mastiff keeping watch beside her; two stoppers the head of the dog, and a rose with metal mounts. She wears a white dress cut low with a pink bow at her breast, and decorated with a flower pattern, the base is white decorated with flower sprays, concave underneath, decorated with a bouquet, mounted with a metal rim. About 1755. H. 2·4 ins.

In the collection of Mrs. Marc.
„ „ *Mrs. Meyer Sassoon.*
„ „ *Mrs. A. E. Marlow.*
See E. Braun, Kunst uud Kunsthandwerk, p. 69, *fig.* 43.

4. Scent-bottle in the form of the fox and stork founded on the Æsop Fable. The stork has its neck craned round the bottle, and the fox is licking the side of the bottle and sitting on the ground which is painted green with flowers in relief, rustic base with gold scrolls, concave underneath, decorated

with a purple rose and red flowers, floral stopper with metal mount. H. 4·2 ins.

In the collection of Mrs. J. H. Marlow.
„ „ *Mrs. Meyer Sassoon.*
See E. Braun, Kunst und Kunsthandwerk, p. 74, fig. 62.

5. Scent-bottle with two stoppers in the form of a figure of Portia, she stands on a white base painted with flower sprays, with her right hand on her breast, and a book in her left ; she wears a black cap and gown lined with red, and a white collar ; the necks of the bottles are modelled with green leaves, and two leaves form the stoppers with metal mounts. Base concave underneath, decorated with a bouquet in colours. About 1755. H. 3·1 ins.

In the collection of Mrs. A. E. Marlow.

6. Scent-bottle in the form of a Chinese lady ; she stands on a white base decorated with flower sprays, she wears a white robe decorated with flower sprays and edged with mauve, yellow lining to the loose sleeves, she has a basket on her right arm ; the head forms the stopper with metal mount, the base is concave underneath, decorated with a bouquet in colours, with a metal rim. About 1755. H. 3·3 ins.

In the collection of Mrs. A. E. Marlow.

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Plate 9

Four periods are illustrated on this plate, and four concave bases showing the different type of decoration. (I.) The base white with a bouquet of flowers in colour, early Red Anchor Period. (II.) Decorated with birds, very unusual and probably connecting the Red Anchor and Gold Anchor Periods. (III.) Decorated with a spray of flowers and leaves in gold, Gold Anchor Period. (IV.) Decorated with a pink rose and leaves, an outstanding group which I take to be verging on the Derby Chelsea Period, or at the end of the Gold Anchor Period, on the evidence of the seal "Indian boy with a hand-screen," made about 1770, same paste and decoration.

1. Scent-bottle in the form of two boys building a house with playing cards; one holds the two of clubs in his hand, they are seated by a white brick pedestal, the boy on the right wears a black hat, red coat, white waistcoat and blue breeches, the boy on the left has a white jacket with pink collar and cuffs, with a pink and blue pattern, and yellow breeches; the neck of the bottle has flowers and leaves in relief, floral stopper with metal mounts, the base is green with flowers in relief, concave underneath with green border, decorated with a spray of flowers in gold. About 1760. H. 2·9 ins.

In the collection of Mrs. H. Manfield.
„ „ *Herr Otto Blohm.*
Victoria and Albert Museum, Circulation Dept.
See E. Braun, Kunst und Kunstandwerk, 1915, *p.* 71, *fig.* 51.
See M. L. Solon, Old English Porcelain, pl. 11.

2. Scent-bottle in the form of a Japanese lady holding an umbrella, she stands on a green base, and is dressed in a white kimona, trimmed and lined with pink, with a pattern of pink roses; the umbrella forms the stopper, green above and white underneath with pink flowers and leaves, the base is green with brown streaks, and is mounted as a seal with metal mount, engraved with Cupid driving four horses in a chariot. About 1770. H. 3·5 ins.

In the collection of Evelyn, Lady Alington.
See W. King, Chelsea Porcelain, pl. 44, *fig.* 1.
Founded on a Meissen statuette, "*Festive Publication Meissen*," 1910, *p.* 55, *fig.* 122.

3. Scent-bottle in the form of two boys birds-nesting, one boy is climbing up a tree, robbing a nest, being held up by another boy on the ground, a bird-cage is on the ground, with a pink hat hung on it, another black hat is on the ground with four white eggs in it, a squirrel is running down the tree-trunk, and the mother bird is on the ground looking up in despair, a bird forms the stopper with metal mounts. The boy robbing the nest has a white jacket with a flower pattern, black breeches and red shoes, the boy on the ground has a blue jacket, white shirt, yellow breeches and pink shoes. The tree which forms the bottle has ivy growing on it, the base is green, concave underneath, painted with birds. About 1757. H. 4 ins.

In the collection of G. E. Bryant.
Wax Master Model, Copeland Collection, see pl. 32, fig. 4.

4. Scent-bottle in the form of a Pierrot, standing by a tree stump on a white base with flower sprays in colour and gilded rim; the head forms the stopper with metal mounts; the base is concave underneath with a bouquet of flowers in colour. About 1753. H. 3·7 ins.

In the collection of Mrs. A. C. Hansard.
See E. Braun, Kunst und Kunsthandwerk, 1915, p. 72, fig. 56.

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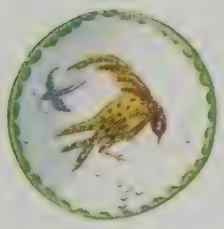

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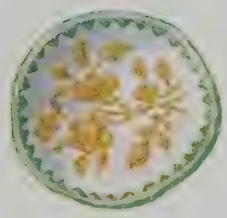

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Plate 10

Six models of cupids belonging to three different periods; No. 1 is the earliest and belongs to the Red Anchor Period. No. 2 to the group with the pink rose pattern. No. 3-6 are Gold Anchor Period.

1. Scent-bottle with two stoppers in the form of Cupid seated on a white base holding two doves, the head removable forming one stopper, he has a quiver slung over his back which forms another bottle with a butterfly stopper with metal mounts. The base is decorated with flower sprays and has a gilded edge, concave underneath, decorated with a bouquet of flowers. Red Anchor Period. H. 2·7 ins.

Franks Collection, British Museum, Catalogue II. 106.

2. Scent-bottle and stopper in the form of a masked Cupid beating a drum; he stands in front of a rose tree on a white base, with greenish rim, with the motto in red, "J'ENGAGE LES COEURS," the base is concave underneath, decorated with a pink rose and leaves. The stopper is formed with two billing doves, metal mount. Period Rosebud group. H. 3·9 ins.

Franks Collection, British Museum, Catalogue II. 107, *pl.* 15. *The same model in the Schreiber Collection, Victoria and Albert Museum, No.* 300, *without a mask. See pl.* 22, *fig.* 2.

3. Scent-bottle and stopper in the form of Cupid seated by a tree stump with flowers and leaves in relief. He holds a bird-cage in his right hand, and with his left is trying to catch a bird which forms the stopper, the base is white with flowers in relief. Concave underneath, decorated with a gold spray, and inscribed with a motto in red "JE SUIS SURE DE L'AVOIR." Gold Anchor Period. H. 3·2 ins.

Franks Collection, British Museum, Catalogue II. 110.

4. Scent-bottle and stopper with a Cupid standing by an altar, placing a garland round a heart; the bottle is in the form of a tree stump with flowers and leaves in relief. A ribbon is slung over his right shoulder inscribed with

the motto in red "L'AMOUR VOUS REND JUSTICE." The base is concave underneath, decorated with a spray of gold. Gold Anchor Period. H. 3·4 ins.

Franks Collection, British Museum, Catalogue II. 112.
In the collection of Mrs. Meyer Sassoon.
Illustrated by E. W. Braun, Kunst und Kunsthandwerk, 1915, *p.* 72, *fig.* 55.
Christie's Sale, 18.12.22, *Lot* 35.
Wax Master Model, Copeland Collection, pl. 32, *fig.* 9.

5. Scent-bottle in the form of Cupid bound to a tree. He is bound with gold fetters round both wrists and his right leg, he wears a loin cloth of gold with mauve spots, lined with crimson, and his quiver suspended by a white ribbon over his left shoulder edged with gold, inscribed with the motto in red "JE SUIS VOTRE CAPTIF." The bottle is in the form of a tree with flowers and leaves in relief. He stands on a green base, concave underneath, decorated with a bouquet in gold. Metal stopper, with metal mount. Gold Anchor Period. H. 2·7 ins.

In the collection of Mrs. Meyer Sassoon.
Wax Master Model in the Copeland Collection, pl. 31, *fig.* 2.
Seal founded on this model, see pl. 36, *fig.* 23.

6. Scent-bottle and stopper with a young Satyr covered with vine leaves and bunches of grapes which two boys are picking; butterfly stopper with metal mount, green base decorated with scattered flowers, concave underneath with a flower spray in gold. Gold Anchor Period. H. 3·3 ins.

Franks Collection, British Museum, Catalogue II. 119.
In the collection of Mrs. Meyer Sassoon.

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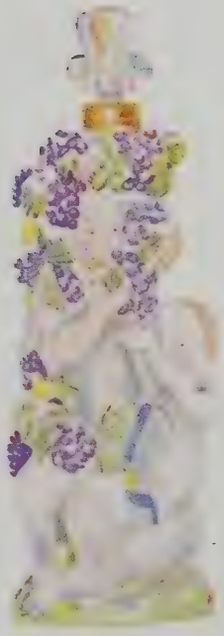

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Plate 11

1. Scent-bottle with oval body, covered with small pink blossoms in full relief, metal mounts and stopper. H. 3 ins.

Franks Collection, British Museum, Catalogue II. 144.
Possibly same model as Lot 302, *Bernal Collection Sale*, 1855.

2. Scent-bottle and box combined in the form of a vase full of flowers in relief. The body of the vase is painted with bouquets of roses, etc., chased metal mounts and butterfly stopper. About 1755. H. 3·6 ins.

Franks Collection, British Museum, Catalogue II. 173.
Christies 9.2.1921, *D. M. Currie Sale, Lot* 140.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 68, *fig.* 30.
The same model differently treated, without the flowers in relief. The author ascribes this with doubt to a French factory.
E. Gluckstadt's Collection Sale, Copenhagen, 2.6.1924, *Lot* 53.

3. Scent-bottle in the form of a bouquet of flowers, tied near the base with a gold ribbon, the flowers are in slight relief, with engraved silver stopper. About 1760. H. 3·ins.

Schreiber Collection, Victoria and Albert Museum, 302.

4. Scent-bottle with flattened oval body, short neck and base, decorated with a butterfly and beetle in gold on a pink ground, and applied flowers and foliage down the sides; stopper in the form of a bunch of flowers with metal mount. About 1760. H. 3·2 ins.

Franks Collection, British Museum, Catalogue II. 153.
In the collection of Mr. R. Copeland.

5. Scent-bottle, flask shaped, painted with exotic birds and trees, and decorated with an elaborate pattern in gold and turquoise ; stopper covered by a porcelain cap with metal mount. About 1760. H. 3·8 ins.

Franks Collection, British Museum, Catalogue II. 158.

6. Scent-bottle with flattened oval body, short neck and base, decorated with a gilt butterfly and beetle on a gros-bleu ground, and with bunches of grapes and vine leaves applied down the sides. Metal stopper in the form of a bird with metal mount. About 1756. H. 3·4 ins.

Joicey Collection, London Museum.
See King, Chelsea Porcelain, pl. 45, *fig.* 5.
Same model with white ground painted with birds.
Christies, 18.12.23, *Lot* 114.

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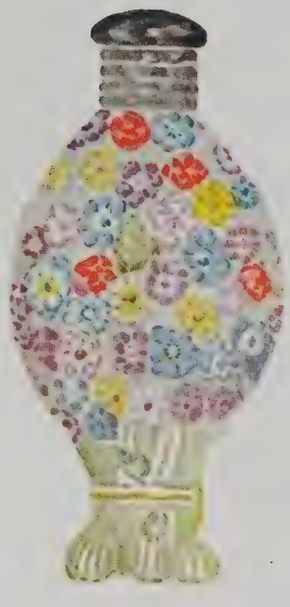

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Plate 12

1. Scent-bottle in the form of a closed flower, with silver mount and stopper. H. 2·4 ins.

Victoria and Albert Museum, 1199-64. Bought 16/-
In the collection of Mrs. Meyer Sassoon.

2. Scent-bottle in the form of a golden plum, with two leaves and stalk, floral stopper with chased metal mounts. H. 2·6 ins.

In the collection of Mrs. Meyer Sassoon.

3. Scent-bottle in the form of a plum with two leaves ; stalk as stopper, metal mount. H. 1·9 ins.

Franks Collection, British Museum, Catalogue II. 148.
In the collection of Mrs. Meyer Sassoon. Same model differently treated.
„ „ *Mrs. A. E. Marlow.*

4. Scent-bottle in the form of a cluster of fruit and flowers, consisting of cherries, strawberries and white flowers. Leaf and red berry stopper with metal mount. H. 2·9 ins.

Franks Collection, British Museum, Catalogue II. 150.
In the collection of Evelyn, Lady Alington.
„ „ *Mrs. Meyer Sassoon.*

5. Scent-bottle in the form of a tulip-flower, floral stopper with metal mount. H. 2·8 ins.

In the collection of Mrs. Meyer Sassoon.
Bloomfield Moore Collection, Pennsylvania Museum, Philadelphia.

6. Scent-bottle in the form of a cluster of plums with leaves, stalk as stopper, metal mount. H. 3 ins.

Franks Collection, British Museum, Catalogue II. 149.
See King, Chelsea Porcelain, pl. 43, *fig.* 2.
The same model is found in Battersea Enamel.
Schreiber Collection, Victoria and Albert Museum.

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Plate 13

1. Scent-bottle in the form of a cluster of apple-blossoms, metal mount, stopper missing. H. 2·2 ins.

Franks Collection, British Museum, Catalogue II. 146.

In the collection of Herr Otto Blohm.

2. Scent-bottle, inscribed "Eau de senteur," in the shape of a wine-flask with the body swathed in wicker-work, coloured yellow, a label bearing the words, "Eau de senteur" round the shoulder, and a bouquet of flowers in colours on the long narrow neck. The stopper is in the form of a butterfly. About 1755. H. 3·8 ins.

Schreiber Collection, Victoria and Albert Museum, 282.

In the collection of G. E. Bryant.

" " *Dr. and Mrs. H. Bellamy Gardner.*

" " *Mr. F. T. Galsworthy.*

" " *Mrs. Meyer Sassoon.*

" " *Mrs. A. E. Marlow.*

Franks Collection, British Museum, Catalogue II. 152, *with the motto "Eau de lavende."*

A scent-bottle identical in form, and bearing the same inscription is figured in Scherer, Fürstenberger Porzellan (fig 104) as a specimen of Fürstenberg porcelain.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 64, *fig.* 25.

3. Scent-bottle in the form of a carnation, a small pink carnation forms the stopper, with metal mounts. H. 2·2 ins.

Franks Collection, British Museum, Catalogue II. 145.

4. Scent-bottle in the form of a bunch of bean-flowers, in a white flower-pot which is decorated with flower-sprays in colour, a butterfly forms the stopper, with metal mount. H. 2·8 ins.

Schreiber Collection, Victoria and Albert Museum, 303, *pl.* 33.

In the collection of Mrs. Meyer Sassoon.

5. Scent-bottle and étui combined in the form of a bunch of red rose-buds, a rose-bud forms the stopper, with metal mount, the stalks form the étui. H. 4·1 ins.

Joicey Collection, London Museum.

Christies, 30.11.1905. *Lot* 13. £67 4 0 *Joicey.*

6. Scent-bottle in the form of a bunch of flowers, the stalks tied with a ribbon, floral stopper with metal mount. H. 3·1 ins.

Franks Collection, British Museum, Catalogue II. 147.

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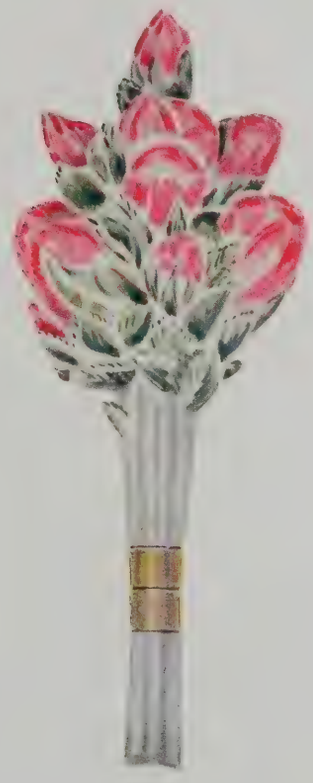

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Plate 14

1. Scent-bottle in the form of a woman carrying a basket filled with vegetables on her back. She stands on a green base, and she wears a white sun-bonnet, pink jacket, flowered bodice and yellow skirt, her white apron is held up in her left hand filled with vegetables ; floral stopper is the top of the basket of vegetables ; the base is slightly concave underneath, decorated with a pattern of leaves in gold. About 1765. H. 3 ins.

In the collection of Mrs. Meyer Sassoon.

2. Scent-bottle in the form of a boy seated by a flowering tree trunk, playing the pipe, a dog by his side. He wears a blue hat, scarlet jacket, yellow waistcoat and purple knickerbockers, he has a wallet slung by his side ; the neck of the bottle has flowers and leaves in relief, floral stopper with metal mounts, the base is green, concave underneath, with a pattern in gold. About 1765. H. 2·9 ins.

In the collection of Herr Otto Blohm.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 70, *fig.* 49.

3. Scent-bottle in the form of a woman carrying a basket filled with vegetables on her back. She stands on a green base, and she wears a white sun-bonnet, turquoise jacket, blue bodice and mauve skirt with a flowered pattern, her white apron is held up in her left hand filled with vegetables ; floral stopper with metal mounts in the top of the basket of vegetables, the base is slightly concave underneath, with a pattern in gold. About 1765. H. 3·3 ins. The same model as No. 1 differently coloured.

In the collection of Herr Otto Blohm.

4. Scent-bottle in the form of a bouquet of flowers in natural colours, the stems are tied with a blue ribbon, the stopper is in the form of a butterfly. About 1760. H. 3·2 ins.

In the collection of Herr Otto Blohm.

5. Scent-bottle in the form of two naked boys supporting a fountain. The two boys are crouching on a green base supporting the basin of the fountain on their backs ; the neck of the bottle has a Satyr's face in relief, with water flowing from his mouth into the basin in which two ducks are swimming, the basin has a pattern in red round the rim, and the sides are decorated with flower sprays ; the base is concave underneath, decorated with a pink rose and leaves (stopper missing). H. 3 ins. Rose Pattern group, probably after 1770.

Hamburg Museum Collection.
See W. King, Chelsea Porcelain, pl, 43, *fig.* 5.

6. Scent-bottle in the form of a bouquet of flowers and leaves in natural colours, the stems tied with a pink ribbon ; the stopper is in the form of a butterfly, with metal mounts. About 1760. H. 3·3 ins.

In the collection of Herr Otto Blohm.

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Plate 15

The scent-bottles figured on this plate are all of the Gold Anchor Period. The concave bases are decorated with flower sprays or leaves in gold.

1. Scent-bottle and stopper in the form of a tree stump with flowers in relief; in front is Cupid in a gallant's dress writing a letter, which rests on a seat of brickwork, the words To: 1759—This is—being legible: a girl is peeping round the tree trunk looking over his shoulder, she is dressed in white with a flowered pattern, and wears a white cap. The base is green with flowers in relief, concave underneath, decorated with a flower spray in gold, metal mount and stopper in the form of a bird. H. 2·9 ins.

Franks Collection, British Museum, Catalogue II. 105, *pl.* 15.
In the collection of the late Mrs. Salting. Differently coloured, and the letter undated.
In the collection of Herr Otto Blohm.
Lead Master Model, Copeland Collection, pl. 30, *fig.* 1.

2. Scent-bottle and stopper, in the form of a figure of a boy dressed as a gardener. He wears a yellow coat, turquoise blue waistcoat, mauve apron and crimson breeches, and carries a basket of flowers on his head, and another containing fruit on his right arm. A bunch of flowers forms the stopper with gold mount. The base is concave underneath and decorated with a gilt flower. About 1760. H. 3·3 ins.

Schreiber Collection, Victoria and Albert Museum, No. 294, *pl.* 33.
In the collection of Mrs. Meyer Sassoon.
„ „ *Mrs. A. E. Marlow.*
Illustrated by Bemrose in Bow, Chelsea and Derby Porcelain, p. 3.
This model was copied in Battersea Enamel. Compare No. 1728, *Schreiber Collection.*

3. Scent-bottle with Cupid as a boy on a hobby-horse. He wears a pink hat, white coat with flowered pattern, blue cuffs, with a white frill collar and yellow waistcoat. The bridle of the horse is inscribed with the motto in

red "SOUVENEZ VOUS DE MOY." The base is green with flowers in relief, concave underneath, with a flower spray in gold. Floral stopper with metal mount. H. 2·9 ins.

Franks Collection, British Museum, Catalogue II. 113, *pl.* 15.

4. Scent-bottle and stopper in the form of a boy holding a goat by the horns, the stump ornamented with bunches of grapes and vine leaves. A bunch of grapes forms the stopper, with metal mounts. H. 3 ins.

Franks Collection, British Museum, Catalogue II. 115, *pl.* 15.

The same model was made at the German Factory at Gera. A clumsy model with the mark G. on the concave base.

Franks Collection, British Museum Collection, 243.

The same model is illustrated by E. W. Braun in Cicerone II. Heft 1, *p.* 20. *Höchster Flacon, about* 1780.

5. Scent-bottle and stopper, in the form of a boy dressed as a sportsman, he wears a black hunting cap, with his hair tied behind, blue coat and yellow breeches, a gold hunting horn is slung round his shoulders, he is caressing a greyhound which is looking up at him. A tree trunk forms the bottle with oak leaves and acorns in relief, two birds are hung up on the tree behind. The base is white with flowers in relief, concave underneath, with a flower spray in gold. The stopper is formed with fruit and leaves. H. 2·8 ins.

In the collection of Mr. F. T. Galsworthy.

6. Scent-bottle and stopper, same model as No. 4, a boy holding a goat by the horn, he wears a white hat, yellow jacket and red breeches, the stump ornamented with bunches of grapes and vine leaves. The base is white, with flowers in relief, concave underneath, with a flower spray in gold. The stopper is formed with a butterfly with metal mounts. H. 3·1 ins.

In the collection of Mr. R. Gelston. 10 *more models known.*

Lead Master Model, Copeland Collection, pl. 29, *fig.* 3.

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Plate 16

1. Scent-bottle and stopper moulded to represent a hound killing a fox at the foot of a tree with flowers and leaves in relief, up which a cat is escaping. The stopper is formed with a cat. Metal mount. The base is concave underneath and decorated with a flower and leaves in gold. H. 3·1 ins. Gold Anchor Period.

In the collection of Mrs. Meyer Sassoon.

There is a Chelsea candlestick of the hound killing a fox, and cat running up a tree, on which this is probably founded. (Gold Anchor).

Bequeathed by the late Mrs. Salting to the London Museum.

2. Scent-bottle with stopper, moulded to represent a boy birdsnesting, with gold mount. The boy is dressed in a crimson hat, yellow jacket, and orange red breeches. He stands beside a tree trunk, with a nest in his hand from which he is taking the eggs, while two birds are flying towards him, another fluttering bird is perched on the stopper. The base is concave underneath and decorated with a gilt flower. H. 2·2 ins.

Schreiber Collection, Victoria and Albert Museum, No. 293, *pl.* 33.

London Museum, Joicey Collection.

In the collection of Mrs. Meyer Sassoon.

See Jewitt, Vol. I., p. 181, "*Weekly Bills* 1770-73," "2 *boys with a bird's nest, at* 1*s. each . . . .* 2*s.* 0*d.*"

Lead Master Model, Copeland Collection, pl. 32, *fig.* 10.

3. Scent-bottle and stopper in the form of a boy creeping round a tree trunk with a squirrel on a lead, which is climbing to the top. A dog lies on the ground looking at the squirrel, barking. The boy wears a blue hat with a feather, a white jacket edged with gold, with a gold and crimson pattern, crimson cuffs and breeches. The stopper is in the form of a dove. The base is concave underneath, with a flower spray in gold, surrounded by the motto in red, "GAGE DE MON ESTIME." H. 3·1 ins.

In the collection of the late Mrs. Salting.

See Jewitt, Vol. I., p. 181, "*Weekly Bills* 1770-73," "2 *boys catching a squirrel, at* 1*s.* 3*d. . . . . .* 2*s.* 6*d.*"

4. Scent-bottle and stopper moulded to represent a boy catching birds, with metal mounts. The boy who wears a wig, pale yellow coat and blue breeches, is peering round the trunk of a tree, at an open cage hung upon it, on the top of which a bird is perched. He holds another cage in his right hand, his hat lies on the ground behind him. The stopper is formed with a metal bird (not original). The base is slightly concave, decorated with a heart inflamed and an anchor in gold, surrounded by the motto in red, "EN ESPERANCE." H. 3·3 ins.

Franks Collection, British Museum, Catalogue II. 118.
In the collection of Mrs. Meyer Sassoon.
See Jewitt, Vol. I. p. 181, "*Weekly Bills* 1770-73," "2 *bird catchers at* 1*s.* 3*d. each* . . . . . 2*s.* 6*d.*"
Lead Master Model, Copeland Collection, pl. 29, *fig.* 5.

5. Scent-bottle and stopper in the form of a man kneeling with a large basket of flowers and fruit on his left knee. He wears a white hat, green jacket and blue apron, a boy is in front reaching up to the flowers, he wears a white jacket with a flowered pattern, gold buttons, and a gold edge to his yellow cuffs, orange red breeches, and a spaniel beside him, metal mount and fruit forming the stopper. A motto in red round the basket, "CUEILLE POUR LA PLUS BELLE." Concave underneath, decorated with leaves in gold. H. 3·1 ins. Gold Anchor Period.

In the collection of Mrs. Meyer Sassoon.
„ „ *G. E. Bryant, in original shagreen case.*
Franks Collection, British Museum, Catalogue II. 122, *wrongly described in British Museum Catalogue. No girl in the group.*
B. M. Model differently treated with the motto "Faite en bon usage."
See also pl. 47, *fig.* 8, *basket of fruit modelled by the same artist.*
Lead Master Model, Copeland Collection, pl. 29, *fig.* 1.

6. Scent-bottle and stopper moulded to represent a boy catching birds, with metal mounts. The boy who wears a wig, embroidered pale blue jacket and yellow breeches, is peering round the trunk of a flowering tree at an open cage hung upon it, on the top of which a bird is perched. He holds another cage in his right hand, his hat lies on the ground behind him. A large flower forms the stopper. The base is slightly concave, decorated with a pierced heart in gold, surrounded by the motto in red, "JE VIS EN ESPERANCE." H. 3·2 ins.

Schreiber Collection, Victoria and Albert Museum, No. 291, *pl.* 33.
See No. 4. *This shows how differently the same model may be treated.*

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Plate 17

The scent-bottles illustrated on this plate are all of the Gold Anchor period, Fig. 6 is probably the earliest and Fig. 2 may possibly be Derby-Chelsea.

1 & 3. Scent-bottle in the form of a woman standing by a large basket filled with flowers, she is offering a flower to Cupid disguised as a courtier, a small boy is seated on the ground behind them with a small basket of flowers on the ground. The woman wears a broad brimmed black hat tied with a ribbon under her chin, a blue bodice, flowered skirt with a white apron. Cupid is dressed as a courtier, with his hair tied behind with a black bow, a red coat, white waistcoat edged with gold and yellow breeches; he holds a black three-cornered hat under his left arm. A small boy lies on the ground behind with a small basket of flowers, he wears a mauve coat and red breeches. The large white basket rests on a mound in the middle filled with flowers in relief, floral stopper with metal mounts. The base is green, concave underneath, decorated with a flower-spray in gold. About 1760. H. 2·7 ins.

In the collection of the late Mrs. Salting.
Lead Master Model in the Copeland Collection, pl. 29, *fig.* 2.

2. Scent-bottle in the form of a shepherdess caressing a dog, by a marble vase filled with flowers, on a pedestal; a lamb is lying on the ground beside it. She is seated by a marble vase on a pedestal, she wears a red hat with a blue ribbon, a blue bodice with mauve sleeves, a white skirt elaborately decorated in colour and gold, a bag is slung by her side with a strap which bears the motto in red, "L'INNOCENCE GOUTE LES PLAISIRS." The pedestal is decorated with flowers in relief, the marble vase is filled with flowers in relief, floral stopper with metal mount. The base is green, concave underneath with a pattern in gold. About 1770. H. 3·1 ins.

In the collection of the late Mrs. Salting.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 68, *fig.* 41.
Lead Master Model in the Copeland Collection, pl. 29, *fig.* 4.
Probably early Derby-Chelsea.

4. Scent-bottle in the form of a man seated by a tree-stump playing the bagpipes. Floral stopper with metal mounts. He wears a black hat, a mauve

pink coat with an elaborate pattern in colour and gold, yellow breeches tied at the knees with red ribbon, the stem and base of the bottle has flowers and leaves in relief, it is concave underneath, painted in the centre with bagpipes in gold, round which is a motto in red, "MEILLEUR QU UN FLAJOLET." About 1760. H. 2·8 ins.

In the collection of Mrs. Meyer Sassoon.

„ „ *G. E. Bryant, with the motto "MUSIQUE D'AMOUR."*

5. Scent-bottle in the form of a large white basket filled with flowers, floral stopper with metal mount, round which there are two boys, one is climbing up to take a flower from the basket, he is dressed in a red jacket with blue cuffs and gold buttons, yellow breeches, his broad-brimmed white hat with a red ribbon is thrown on the ground behind him, the other boy is standing on the green base, he wears a black hat, mauve jacket and blue breeches, he is struggling to hold a pheasant which is flapping its wings, between the two boys at the back is another bird resembling a parrot. The base is concave, with a large pheasant in gold, perched on a branch, surrounded by a motto in red, "L'OISEAU DE COLLET." About 1760. H. 3 ins.

In the collection Mrs. Meyer Sassoon.

Lead Master Model in the Copeland Collection, pl. 30, *fig.* 2.

See The Connoisseur, Vol. LXIX. 1924, *p.* 3, *fig.* 1.

6. Scent-bottle in the form of a woman seated holding a bunch of flowers which form the neck of the bottle, the stopper missing. She wears a sun-bonnet and has her right arm round a small boy, who is struggling to reach his three-cornered hat, which she has placed on her head, she wears a short white bodice with a flowered pattern, and a turquoise skirt. The boy has a mauve coat with yellow lining, white waistcoat with a small blue pattern and red breeches. The base is concave underneath with a flower spray in gold. About 1760. H. 2·8 ins.

In the collection of the late Mrs. Salting.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 67, *fig.* 38.

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Plate 18

1. Cane-handle in the form of a girl's head, with a flower spray in her hair, and with flower painting slightly raised round the neck. Triangle period. H. 2·9 ins.

In the Collection of Mrs. Radford.
„ „ *Herr Otto Blohm.*
Victoria and Albert Museum.

2. Scent-bottle in the form of a cauliflower, painted in natural colours, with metal stopper. In original shagreen case. About 1755. H. 2·6 ins.

In the collection of Mrs. Radford.

3. Scent-bottle in the form of two masked faces, male and female, with flowers in relief, with screw cap to the stopper with flowers in relief. H. 4 ins.

In the collection of Mrs. Meyer Sassoon.
„ „ *Mr. A. H. S. Bunford.*

4 & 6. Scent-bottle vase shaped with flattened sides and projecting shoulder, moulded with rococo scrollwork. On either side, reserved in white on the mazarine-blue ground, are shaped panels with gilt borders painted in colours respectively, with a boy and girl in dress of the period, dancing among trees. The stopper is surmounted by an outer screw cap with a bunch of flowers applied in relief. About 1760. H. 3·8 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, *fig.* 283.

5. Etui, oblong with flattened sides, slightly tapering, painted with Chinese figures among flowers, metal mount and two pastes in box settings. H. 3·8 ins.

Franks Collection, British Museum, Catalogue II. 171.

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Plate 19

1. Scent-bottle in the form of the Three Graces, to waist, holding up a marble vase, metal mount, a bunch of flowers form the stopper. Base concave underneath with a flower spray in gold. H. 2·6 ins.

In the collection of Mr. R. Gelston.

This is an unusual scent-bottle, and appears to have been originally made with the idea of forming a combined scent-bottle and étui, but the lower half never carried out.

2. Scent-bottle in the form of a group of a woman with Cupid and a Dalmatian dog beside a clock. The woman, partially clad in yellow drapery, stands with her head turned to look at the dial of a tall clock, the hand of which points to 12 o'clock. It is set in a rose-tree which forms the bottle. At her feet is a Dalmatian dog. Cupid stands by pointing at the clock. The group is supported on a marbled base with four feet, and the motto in black "L'HEURE DU BERGER FIDELLE." A pair of doves form the stopper with metal mount. H. 3·2 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 32, *fig.* 295.
Franks Collection, British Museum, Catalogue II. 121.
In the collection of the late Mrs. Salting.
„ „ *Mrs. Meyer Sassoon.*
„ „ *Herr Otto Blohm.*
Christies, 18.4.23, *Lot* 27.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 67, *fig.* 36.

3. Scent-bottle in the form of two doves billing, they are clinging to the bottle which has pink roses in relief, two roses and leaves form the stopper, with metal mount, the base is white with an irregular green rim, concave underneath with a beehive in gold and the motto "IMITE'NOUS." H. 2·7 ins.

Franks Collection, British Museum, Catalogue II. 141.
See Jewitt, Vol. I. p. 183, *extract from weekly bills between the years* 1770-73. *Painting smelling-bottles, overwork, viz.:—*
1 *ditto, Double Dove at* 1.5. . . .

4. Scent-bottle in the form of a dovecot, the stopper formed of a dove, metal mount. The dovecot is in two stories, with yellow thatched roof, and a projecting thatch over the first storey. The top storey has four pigeon holes, on the left a pigeon is peeping out and a young one is fluttering below on the thatch waiting to be fed, another pigeon is sitting out on a ledge on the right. There is a ladder up to the first storey running round two sides to the entrance from which a pigeon is looking out, the windows at the back have gilded bars, the lower window with two pigeons' heads peeping between the bars. At the foot of the dovecot lies a lamb on grass, also a hen and four chickens, one peeping out from under her wing; a creeper is growing up one side. The base is concave underneath, with a symmetrical pattern in gold. H. 3·7 ins.

In the collection of Mrs. Meyer Sassoon.

Bloomfield Moore Collection, Pennsylvania Museum, Philadelphia.

See E. A. Barber, Artificial Soft Paste Porcelain, 1907, *p.* 24, *fig.* 36.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 74, *fig.* 61.

5. Scent-bottle in the form of a tree covered with plums, which a man, girl and boy are picking, the base is green with a few flowers in relief, and a spaniel barking at the boy. Metal mount and stopper. The base is concave underneath, with a flower spray in gold. About 1765. H. 3·6 ins.

Franks Collection, British Museum, Catalogue II. 123.

In the collection of Mrs. Meyer Sassoon.

Bloomfield Moore Collection, Pennsylvania Museum, Philadelphia.

See E. A. Barber, Artificial Soft Paste Porcelain, 1907, *p.* 24, *fig.* 35.

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 67, *fig.* 37.

Lead Master Model, Copeland Collection, pl. 30, *fig.* 4.

6. Scent-bottle in the form of a dovecot round which Pierrot and Pantaloon are creeping, the former's leg has been seized by Harlequin who hides in a kennel in front. A dove forms the stopper with metal mount. The base is slightly concave underneath with the motto in red, "STRATAGEME D'AMOUR," and a flower spray in gold. About 1760. H. 3·6 ins.

Franks Collection, British Museum, Catalogue II. 128.

See Bemrose, Bow, Chelsea and Derby Porcelain, pl. 49.

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Plate 20

1. Patch-box in the form of a kneeling Cupid, supporting a round basket with gold mounts on the lid, with the legend on white enamel, in gold, "L'AMITIE: VOUS · L'OFFRE," he is kneeling on a white base painted with flower sprays, the rim with a greenish wavy pattern and metal rim. H. 2·3 ins.

Franks Collection, British Museum, Catalogue II. 159.
See Bemrose, Bow, Chelsea and Derby Porcelain, p. 19.

2. Scent-bottle in the form of three cupids supporting a basket of flowers, metal mount and stopper in the centre of basket: on tripod base. H. 3·2 ins.

Franks Collection, British Museum, Catalogue II. 116.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 70, *fig.* 40.
This is the same model differently treated, and made in the form of scent-bottle and étui combined.

3. Patch-box in the form of a naked boy crouching under an empty basket, which he supports with both hands on his head: he is kneeling on a white base painted with sprays of flowers, concave underneath, painted with a bouquet; the basket is unmounted without a lid. About 1755. H. 3·5 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, *fig.* 278.

4 & 6. Scent-bottle in the form of Cupid standing beside a rose-tree, he stands with bow and quiver slung over his shoulder, holding a flower to his nose. The stopper is formed of a bunch of flowers, metal mount. About 1760. H. 3 ins.

Schreiber Collection, Victoria and Albert Museum, 292, *pl.* 33.
In the collection of the late Mrs. Salting.

5. Scent-bottle in the form of Apollo and Daphne, metal mount and metal stopper, (not original); they stand on a green base with flowers in relief, concave underneath, with flower spray in gold, and the motto "RENDES VOUS A L'AMOUR." About 1760. H. 3·7 ins.

Franks Collection, British Museum, Catalogue II. 133.
In the collection of Lt.-Col. G. B. Croft Lyons
" " *Mrs. Meyer Sassoon.*
" " *Herr R. von Hirsch.*
The correct stopper is in the form of laurel leaves and berries. See pl. 28, *fig.* 6.

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Plate 21

1. Scent-bottle in the form of Cupid disguised as a shepherd boy piping; he is seated by a tree stump with flowers and leaves in relief which form the neck of the bottle, he wears a mauve hat, a loin cloth decorated with a pattern in blue, red and gold, and a bag slung from his shoulder by a white strap which bears the motto in red, " MA FLUTE EST POUR MA BELLE," a lamb lies by his side looking up at him, and another one is lying on the ground behind; the base is green with flowers in relief, concave underneath, decorated with flowers and leaves in gold. About 1768. H. 3·1 ins.

In the collection of Mrs. C. H. T. Hawkins.
Franks Collection, British Museum, Catalogue II. 117. *Plain white.*
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 71, *fig.* 50.

2. Scent-bottle in the form of a boy with his hat in his right hand chasing a butterfly round a tree stump which forms the bottle; he has a black hat in his right hand, a white coat with a flowered pattern in blue and red, gold buttons, red breeches and white stockings, a spaniel is following behind his left heel, and butterflies are painted on the bottle. The stopper is in the form of a butterfly, with metal mounts, the base is concave underneath, and painted with a flower spray in gold. About 1760. H. 3·2 ins.

In the collection of Mrs. Meyer Sassoon.

3. Scent-bottle in the form of an infant Bacchus and Cupid; Cupid is held by the infant Bacchus and is being offered wine from a cup, and looks somewhat inebriated, the neck of the bottle has bunches of grapes and vine leaves in relief and also round the base, a quiver hangs at Cupid's left side, the stopper is in the form of a butterfly with metal mounts; the base is coloured green, and is concave underneath, with a flower spray in gold and the motto in red, " LE VIN AIDE L'AMOUR." About 1760. H. 3 ins.

In the collection of Mrs. Meyer Sassoon.

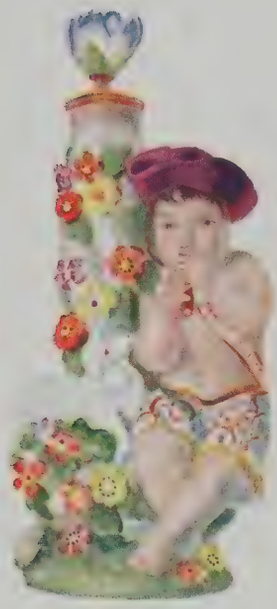
4 & 6. Scent-bottle in the form of a group of a woman with a distaff seated by a tree stump, on the top of which a small boy sits with a basket of flowers on his knees, another boy is on the ground behind her, placing a garland round the neck of a lamb, which lies by her side; the stopper is formed with a

bunch of flowers with metal mount; the base is green, concave underneath, decorated with a gold spray. About 1768. H. 3·3 ins.

Victoria and Albert Museum. Circulation Dept.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 68, *fig.* 40.
Lead Master Model, Copeland Collection, pl. 29, *fig.* 6.

5. Scent-bottle in the form of a gardener with his apron filled with fruit, he is embracing a girl by his side, they both wear richly decorated costumes with gilding, and his apron string bears the motto in red, "MA ROSE EST SANS EPINES," the bottle has flowers and leaves in relief, floral stopper with metal mounts, the base is green with flowers in relief, concave underneath, painted with a flower spray in gold. H. 3·9 ins.

In the collection of Mrs. Meyer Sassoon.
„ „ *Mrs. A. E. Marlow.*
„ „ *Mr. F. T. Galsworthy.*
Copeland Collection, Lead Master Model, pl. 30, *fig.* 5.
See The Connoisseur, Vol. LXIX. 1924, *p.* 3, *fig.* 1.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 68, *fig.* 39.



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is painted with a waved green pattern, the motto in red, "FLEUVE D'AMOUR." H. 3·5 ins.

Joicey Collection, London Museum.
Seal founded on this model, see pl. 44, *fig.* 19.

5. Scent-bottle and stopper in the form of a Cupid with a bow and arrow; he is seated by a rose tree, a rose forms the stopper with metal mount. The base is white and concave with a gilded edge, the motto in black, "JE TIRE AU COEUR." Decorated underneath with a pink rose and leaves. H. 3·5 ins.

Joicey Collection, London Museum.
Franks Collection, British Museum, Catalogue II. 109.
In the collection of Dr. & Mrs. H. Bellamy Gardner.
,, ,, *the late Mrs. Salting.*
,, ,, *Mrs. Meyer Sassoon.*
,, ,, *Mrs. A. E. Marlow.*
,, ,, *Herr Otto Blohm.*
Seal founded on this model, see pl. 44, *fig.* 14.

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Plate 23

These are all painted with a pink rosebud pattern, evidently by the same hand, and the concave bases are all painted with a large pink rose and leaves, they have no gilding, and the paste is very white and translucent, the bases are usually white with a motto in black, if without a motto the base is painted green, sometimes with brown streaks. The period is doubtful, but they all belong to one group, probably after 1769.

1. Scent-bottle and stopper in the form of a figure of a woman holding a basket of grapes. She sits beside a tree with a basket of grapes on her lap and a bunch of them held up in her right hand: she is dressed in a yellow bodice with white sleeves painted with pink rosebuds, a white skirt painted with pink rosebuds, and crimson apron. A bird is perched on the top of the tree pecking a leaf, which forms the stopper, with metal mount and chain to the stopper. The base is white, inscribed with the motto in black, "POUR MON AMOUR"; it is concave underneath and decorated with a pink rose and green leaves. H. 3·5 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, *fig.* 297.
London Museum, Joicey Collection.
Hamburg Museum Collection.
In the collection of Mrs. Meyer Sassoon.
" " *Mrs. A. E. Marlow.*
" " *the late Mrs. Salting. Wearing a domino.*
" " *Herr O. Blohm.*
Bemrose, Bow, Chelsea and Derby Porcelain, illustration on p. 37.
Kunst und Kunsthandwerk, 1915, *p.* 68, *fig.* 42.

2. Scent-bottle and stopper in the form of a cactus tree and Chinese figures. A Chinaman seated with a child on his lap who holds out an apple to a woman standing by: the stopper is in the form of a parrot with gold mounts, the base is white with the motto in black, "VOUS MERITEZ LA POMME," concave underneath and painted with a pink rose and leaves. H. 3·7 ins.

Franks Collection, British Museum, Catalogue II. 120, *pl.* 15.
In the collection of Mrs. Meyer Sassoon.
" " *Herr O. Blohm.*
" " *Herr R. von Hirsch.*
See W. King, Chelsea Porcelain, pl. 45, *fig.* 1.

3. Scent-bottle and stopper in the form of a girl with a dog. She wears a white dress with flowered rosebud pattern, and stands with a basket of flowers slung from her shoulders, a flower in the basket forms the stopper, she holds a dove in her hands, and a Dalmatian dog is seated at her feet. The base is white, inscribed with the motto in black, " FIDELLE ME GUIDE." It is concave underneath and decorated with a pink rose and leaves. H. 2·9 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, *fig.* 298.
Hamburg Museum Collection.
Franks Collection, British Museum, Catalogue II. 124.
In the collection of the late Mrs. Salting.
„ „ *Mrs. Meyer Sassoon.*
Christie's Lot 111. 18.12.23.
Seal founded on this model, see pl. 39, *fig.* 18.

4 & 6. Scent-bottle and stopper representing two boys at a distilling furnace. Two naked boys beside a furnace, one of them blowing the fire with bellows, the other kneeling to stir a mortar; on ledges of the furnace, which is ornamented with pink rosebuds, are an alembic and other vessels. A jet of flames at the summit forms the stopper. The base is coloured green, it is concave underneath and decorated with a pink rose and leaves. H. 3·5 ins.

Schreiber Collection, Victoria and Albert Museum, 296, *pl.* 32.
Franks Collection, British Museum, Catalogue II. 108. *The base white with the motto in black " Mon Feu Durera Toujours."*
See W. King, Chelsea Porcelain, pl. 43, *fig.* 6.

5. Scent-bottle and stopper with the Three Graces draped in white, decorated with a pink rosebud pattern: foliated stopper with metal mounts and chain. They stand on a white base with the motto in black, " LES GRACES VOUS SUIVANT (sic)." The base is concave underneath, decorated with a pink rose and leaves. H. 4·2 ins.

Franks Collection, British Museum, Catalogue II. 134.
In the collection of Mrs. Meyer Sassoon.

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Plate 24

These scent-bottles all belong to the Rose Pattern Group.

1. Scent-bottle in the form of a Cupid seated by a vase, with a rose tree at his back. Cupid is seated resting his left arm on a vase, which is decorated with pink roses and leaves, a rose tree at his back forms the neck of the bottle, the stopper is in the form of pink roses and leaves with metal mount. The base is white with the rim painted with a wavy green and blue design, with the motto in red, "JE DONNE A PENCER," concave underneath, painted with a pink rose and leaves. H. 3·1 ins.

In the collection of Herr Otto Blohm.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 72, *fig.* 54.

2. Scent-bottle in the form of a small girl playing the tambourine; she is seated on a mound mottled with blue green, with a rose tree behind which forms the neck of the bottle, with pink roses in relief, the stopper is missing; the base is white with the edge streaked with green and brown, with the motto in red, "UNISSONS NOS PLAISIRS," concave underneath and painted with a pink rose and four green leaves. H. 3·1 ins.

In the collection of Mrs. A. E. Marlow.

3. Scent-bottle in the form of a white vase decorated with flower painting, the handles in the form of Mermaids, the foot of the vase has pink roses and leaves in relief, mounted with gold; the stopper is formed of pink roses and leaves with metal mount. H. 2·2 ins.

In the collection of Herr Otto Blohm.

4. Scent-bottle in the form of a Chinese family seated round a rose tree, which is modelled with pink roses and leaves in high relief, foliage forming the stopper with metal mounts. A Chinaman is seated on the right, he wears a yellow conical hat with a pink lining to the brim, a loose white jacket edged with pink, with a pattern of scattered pink roses, a blue sash round his waist and yellow trousers. A Chinese woman is seated on the left, with a naked child on her lap, she wears a white dress trimmed with pink and decorated

with pink roses; the base is green with faint brown streaks, concave underneath, decorated with a pink rose and leaves. H. 3·5 ins.

In the collection of Herr Otto Blohm.

5. Scent-bottle in the form of two Chinese figures by a tree. A Chinaman stands on the left and is in the act of pouring wine from a bottle into a cup held by a Chinese woman who is seated on a green mound. A tree with red berries forms the neck of the bottle, with the stopper in the form of a dove pecking a bunch of grapes, metal mounts. The man wears a yellow conical hat, a loose white jacket with frilled collar edged with pink, and a pattern of scattered pink roses, a blue sash round his waist, and yellow trousers; she wears a white dress trimmed with pink, with a pattern of pink roses, and a blue sash round her waist; the base is green with faint brown streaks, concave underneath, decorated with a pink rose and leaves. H. 3·8 ins.

In the collection of Herr Otto Blohm.

There is a set of four of these Chinese groups, evidently the work of one modeller. See pl. 23, *fig.* 2, *also Litchfield, Pottery and Porcelain, facing p.* 129.

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Plate 25

All the scent-bottles figured on this plate are painted by the "Master of the Rose pattern," and they all have a pink rose painted on the concave base.

1. Scent-bottle in the form of a boy wearing a domino, playing the flute. He wears a yellow hat with pink-lined brim, with two blue feathers, a yellow coat with a pink lining, a white waistcoat, with a pattern of roses and leaves, edged with blue, yellow knee breeches with black stripes. He is seated on a tree stump, with a rose tree at his back which forms the neck of the bottle. The stopper is formed of a metal rose and mounts. The base is white with the motto in red, "UNISSONS NOS PLAISIRS." Concave underneath, painted with a pink rose and leaves. H. 3·4 ins.

In the collection of the late Mrs. Salting.

There is a seal founded on this model in Mr. and Mrs. H. Bryant's Collection. See pl. 39, *fig.* 20.

A clay squeeze of this seal is among the Copeland moulds, pl. 33, *fig.* 7.

2. Scent-bottle in the form of Cupid standing at a grindstone sharpening a dart. The grindstone is painted with scattered pink roses and green leaves, a green barrel is placed above the stone at the back, and in front there is a man's mask with water flowing from the mouth on to the stone. Cupid stands working the stone with his left foot, a quiver hung at his left side and a pink robe thrown over his right arm. A spotted dog is seated on the base which is white, with the motto in black, "L'APRETE MON DARD," concave underneath and painted with a pink rose and leaves. The stopper is formed of a swan with metal mount. H. 3·1 ins.

In the collection of Mrs. Meyer Sassoon.

„ „ *Mrs. A. E. Marlow.*

„ „ *Herr Otto Blohm.*

See W. King, Chelsea Porcelain, pl. 43, *fig.* 4.

3. Scent-bottle with two stoppers, in the form of a man trying to embrace a girl who is seated with a birdcage on her lap. She is seated by a rose-tree, holding a bird-cage on her lap with her left hand, and with her right she is restraining her lover, she wears a white dress cut low at the neck, painted with

pink roses and leaves. He stands beside another branch of the rose-tree, his right hand on the birdcage, and his left on her shoulder. He wears a black hat, with the brim white underneath, a mauve smock with yellow sleeves with blue cuffs, a blue sash round his waist, black knee breeches and white stockings. The base is white with the motto in black, "C'EST L'AMOUR QUI M'INSPIRE," the rim has a wavy green edge, concave underneath with a pink rose and leaves. The necks of the two bottles are formed by the branches of the rose-tree, and each stopper is formed of a rose with metal mounts. H. 4·1 ins.

In the collection of Mrs. C. H. T. Hawkins.

4. Scent-bottle in the form of two masqueraders. A masked Harlequin is standing by a tree trunk which forms the neck of the bottle, he holds in his right hand a melon from which a slice has been cut, which he holds out to a seated lady, she wears a miniature hat on her head, a yellow bodice cut low, white sleeves and skirt painted with pink roses and leaves, in her right hand she holds a wine-glass above her head, and in her left a wine-bottle. The stopper is formed of a Dove, pecking at a bunch of grapes and green leaves, metal mounts. The base is white, with the motto in black, "TOUJOURS GAY." Concave underneath, painted with a pink rose and leaves. H. 4 ins.

In the collection of Mrs. Meyer Sassoon.

„ „ *Mrs. A. E. Marlow.*

„ „ *Herr Otto Blohm.*

Victoria and Albert Museum.

See M. L. Solon, Old English Porcelain, pl. 11.

Lead Master Model, Copeland Collection, pl. 30, *fig.* 6.

5. Scent-bottle in the form of two Cupids at a pump, one is standing working the pump handle, and the other is sitting at the side, holding a cup to catch the flowing wine. A vine grows up the back of the fountain with bunches of grapes. The stopper is in the form of a woman's bust, with grapes and vine leaves in her hair, and a pink drapery round her shoulders, metal mount. The base is green, concave underneath, painted with pink roses, the inner rim painted with a wavy green pattern. H. 3·5 ins.

In the collection of Mrs. Meyer Sassoon.

„ „ *Mrs. A. E. Marlow.*

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Plate 26

These six scent-bottles belong to the Rose Pattern Group, with no gilding.

1. Scent-bottle in the form of Cupid seated by a rose tree which forms the bottle, roses and leaves at the back. Cupid is holding two billing doves, a dog lies at his feet on a green base, painted with brown lines. The neck of the bottle has metal mounts (stopper missing in original). The base is concave underneath and painted with mottled green. H. 2·7 ins.

In the collection of Mrs. Meyer Sassoon.
„ „ *Mrs. A. E. Marlow. In original shagreen case.*
Christie's, 18.12.23. *Lot* 113.

2. Scent-bottle in the form of a woman seated by a vine, looking at a bunch of grapes held up in her left hand, a basket full of grapes at her side. She is dressed in a yellow bodice with a blue front and white sleeves painted with rose sprigs, a pink skirt, with a white apron with rose sprigs; the base is green with brown streaks, concave underneath, painted with a pink rose; stopper formed of two billing doves with metal mount. H. 3·8 ins.

Franks Collection, British Museum, Catalogue II. 126.

3. Scent-bottle in the form of a figure of a girl holding a basket of flowers on her lap. She is loosely draped in a white robe painted with pink rose sprays, and sits beside a rose tree on a green marbled pedestal, with a basket of flowers in her lap, and she holds a rose in her right hand; the stopper is formed with pink rose buds and leaves, with metal mounts; the base is slightly concave underneath, painted with mottled green. H. 2·7 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, *fig.* 299.

Bought in Paris on February 12th, 1874, see Journals I., p. 351. "... went on to Oppenheimer's to see what the travelling brother had brought home from Germany, ... we at once seized upon and carried away an exquisite Chelsea smelling-bottle, formed as a girl smelling at a flower and holding roses, cheap at £7 12 0"

See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 69, *fig.* 44.

4. Scent-bottle in the form of a woman asleep seated on a marbled pedestal, by a rose tree which forms the neck of the bottle. She wears a yellow bodice trimmed with pink and tied at the breast with a pink bow, short white sleeves painted with a rose pattern, and a white skirt painted with rose sprays; a mastiff is keeping watch by her side (the head missing); the base is green with brown streaks, concave underneath, painted with a rose in colour. Metal mount to the neck of the bottle. (Stoppers missing in the original). H. 2·6 ins.

Joicey Collection, London Museum.

Evidently from the same mould as the early model, pl. 8, fig. 3, but this was probably decorated after the Gold Anchor Period.

5. Scent-bottle in the form of a youth attempting to embrace a girl; they are standing by a rose tree which forms the neck of the bottle, he wears a pink smock, black breeches with blue bows at the knee; she wears a white dress cut low at the neck, with a yellow and blue bodice, edged with pink, she has a white apron over a white skirt, decorated with pink roses and leaves, yellow shoes with pink bows; the base is green with brown streaks, concave underneath, with a pink rose. H. 3·8 ins.

Franks Collection, British Museum, Catalogue II. 127.
In the collection of the late Mrs. Salting.
„ „ *Mrs. Meyer Sassoon.*
„ „ *Mrs. A. E. Marlow.*
„ „ *Herr Otto Blohm.*
Hamburg Museum Collection.

6. Scent-bottle in the form of a seated Shepherdess with a lamb by her side; she is seated by a green tree stump which forms the neck of the bottle she wears a low cut dress with white sleeves and yellow bodice, a pink apron over a white skirt, decorated with roses and leaves. The base is green with brown streaks, concave underneath, painted with a rose and leaves. H. 2·8 in.

Franks Collection, British Museum, Catalogue II. 125.
In the collection of the late Mrs. Salting.
„ „ *Mrs. A. E. Marlow.*
„ „ *Herr Otto Blohm.*
E. Gluckstadt's Sale, 2.6.24. *Lot* 54. *Copenhagen.*

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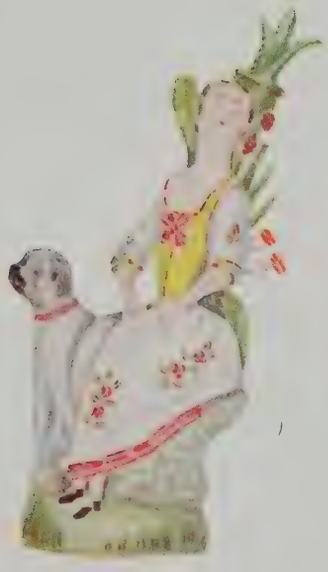

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Plate 27

1. Scent-bottle in the form of a figure of Shakespeare, standing with his right elbow resting on a book on the top of a pillar, down which falls a scroll inscribed with the passage from the Tempest, "The cloud-capt towers, the gorgeous palaces, etc. . . . . leave not a wrack behind"; the pedestal is painted with mottled green, the figure being white except for a spray of flowers on back, the base is white, concave underneath, mottled with green, with a pink rose in the centre. H. 3·9 ins.

Franks Collection, British Museum, Catalogue II. 132, *pl.* 15.
In the collection of Mrs. Meyer Sassoon.
After the statue of Scheemackers in Westminster Abbey.
See Bemrose, p. 51.
Seal founded on this model, pl. 36, *fig.* 11.

2. Scent-bottle of plain white porcelain in the form of a pilgrim-bottle with oblong base, four-sided neck, and on the shoulders ram's heads in relief, from which are festooned vine stems with foliage. The stopper is in the form of a bunch of flowers. About 1754. H. 3·3 ins.

Schreiber Collection, Victoria and Albert Museum, 279.
I am indebted to the authorities of the Victoria and Albert Museum for permission to reproduce these two photographs, Nos. 2 *and* 3.

3. Scent-bottle of plain white porcelain in the form of a figure of a woman nursing a child. She sits attired in a loose robe on a rock beside a tree trunk, with the child in her arms. A bunch of grapes forms the stopper. About 1754. H. 3·5 ins.

Schreiber Collection, Victoria and Albert Museum, 301, *pl.* 14.
Founded on the statuette of Nurse and Child, made at Chelsea about 1750, *which was copied from statuettes made from a model by Barthélemy de Blémont, at Avon, near Fontainebleu, late in the* 16*th Century.*
See Schreiber Catalogue, 138, *p.* 32.
Seal founded on this model, pl. 44, *fig.* 4.

4. Scent-bottle in the form of Cupid disguised as a shepherd-boy piping with a lamb by his side; plain white. Gold Anchor Period. H. 2·4 ins.

Franks Collection, British Museum, Catalogue II. 117.
In the collection of Mrs. Hawkins. See pl. 21, *fig.* 1.

5. Scent-bottle in the form of a figure of Portia, the figure plain white; she stands on a white base decorated with flower sprays, the rim with a gold dentate pattern, concave underneath, painted with a bouquet of flowers; two stoppers formed of green leaves and red berries with metal mounts. Red Anchor Period. H. 3·3 ins.

Hamburg Museum.
In the collection of Mrs. A. E. Marlow. Coloured pl. 8, *fig.* 5.

6. Scent-bottle in the form of a boy holding a goat by the horns, stump ornamented with clusters of grapes and vine leaves; stopper formed of grapes and vine leaves; plain white. Gold Anchor Period. H. 3·1 ins.

Hamburg Museum Collection.
Franks Collection, British Museum, Catalogue II. 114.

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Bottom Row 4 5 6

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Plate 28

1. Scent-bottle in the form of a bouquet of flowers, the stems tied with a ribbon; floral stopper with metal mount. H. 2·6 ins.

Hamburg Museum Collection.

2. Scent-bottle in the form of a pear, with leaf and stalk forming stopper, with metal mount. H. 2·5 ins.

Hamburg Museum Collection.

3. Scent-bottle in the form of a bouquet of flowers, the stems tied with a ribbon; floral stopper with metal mount. H. 3 ins.

Hamburg Museum Collection.

4. Scent-bottle in the form of a boy playing the flute, seated by a tree stump. Rose Pattern Group. H. 3·5 ins.

In the collection of Herr R. von Hirsch.
See pl. 25, *fig.* 1.

5. Scent-bottle in the form of Cupid seated in a bosquet, with a heart on a cushion, with the motto "MON COEUR," floral stopper with metal mount. Gold Anchor Period. H. 4·1 ins.

In the collection of Herr R. von Hirsch.
See King, Chelsea Porcelain, pl. 45, *fig.* 3.
See Darmstaedter Collection, Catalogue 1925, *pl.* 98, *fig.* 529.

6. Scent-bottle in the form of Apollo and Daphne, stopper of laurel leaves and berries. Gold Anchor Period. H. 3·8 ins.

In the collection of Herr R. von Hirsch.
See pl. 20, *fig.* 5.

Top Row 1 2 3
Bottom Row 4 5 6

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IV. CHELSEA MASTER MODELS

Through the kindness of Mr. Ronald Copeland, I am able to reproduce several plates, showing the Lead and Wax Master Models of the scent-bottles, and Clay Squeezes of the Seals and Toy Statuettes illustrated in this work. Many of these were exhibited with the kind permission of Mr. Copeland, by Messrs. Stoner and Evans at the recent Chelsea Exhibition, Mr. Frank Stoner having sorted and arranged these after a visit to the Copeland Factory at Stoke-on-Trent. These have been lying at the Factory for many years, and were originally bought by Alderman William Copeland, at one time Lord Mayor of London, from Boyle, who had purchased them in 1849, when the entire contents of the Old Derby Works were sold. This interesting revival of these long hidden moulds, has been of great value, and settles beyond dispute the English origin of many of the scent-bottles, especially of the so-called Mennecy group, as we find a Lead Master Model of the "Masqueraders," one of the Rose Pattern group, see *pl.* 30, *fig.* 6, so we can safely ascribe this group to Chelsea or Derby Chelsea.

These Lead and Wax Master Models represent scent-bottles of the Red Anchor, Gold Anchor, Rose Pattern group and Derby Chelsea Periods, and I only say Derby Chelsea, as six of these scent-bottles which are known to me are typically Gold Anchor, but were mentioned by Jewitt in the Weekly Bills, 1770-73, which probably only means they continued to make these models in that period, seven being mentioned:—Boy catching a squirrel, *pl.* 16, *fig.* 3; Cupid forging hearts, *pl.* 25, *fig.* 2; Boy with bird's nest, *pl.* 16, *fig.* 2; Bird Catchers, *pl.* 16, *fig.* 4; Boy piping with a dog, *pl.* 14, *fig.* 2; Cupid booted and spurred (unknown); Double Doves, *pl.* 19, *fig.* 3; and it is highly probable that these moulds were never used at Derby.

The object of the Lead Master Model is to preserve a copy of the original model, as when a figure or group is modelled for reproduction in porcelain, moulds or casts are taken of its various parts, the process destroying the original model, so that as the casts become worn they can be renewed from the lead master model. The size of the original model is greater than the finished scent-bottle in porcelain by about $\frac{1}{4}$ to $\frac{1}{5}$th, due to the great shrinkage in the process of firing. The heads, arms, etc., are as a rule cut off and moulded separately, and then stuck on with slip, and all the detail in relief, such as flowers, fruit, leaves, etc., is modelled separately and applied later, this accounting for the great variety apparent in the finish of the same model. The finished article loses a certain amount of sharpness, compared with the original model, but this as a rule in no way detracts from its beauty.

See F. Stoner, Chelsea Moulds, "*The Connoisseur*," *May* 1924, *pp.* 3-10.

Plate 29

Lead Master Models of Scent-Bottles

1. Lead master model of scent-bottle in the form of a gardener supporting a basket of flowers, a boy standing by the side and a dog at his side. Gold Anchor Period. H. 3 ins.

See pl. 16, *fig.* 5.

2. Lead master model of scent-bottle in the form of a boy and girl standing by a basket of flowers, and a small boy lying on the ground behind. Gold Anchor Period. H. 2·5 ins.

See pl. 17, *figs.* 1 *and* 3.

3. Lead master model of scent-bottle in the form of a boy struggling with a goat. Gold Anchor Period. H. 2·8 ins.

See pl. 15, *figs.* 4 *and* 6.

4. Lead master model of scent-bottle in the form of a shepherdess caressing a dog, seated by a vase on a brick pedestal. Gold Anchor Period. H. 3·3 ins.

See pl. 17, *fig.* 2.

5. Lead master model of scent-bottle in the form of a boy with birdcages, catching birds. Gold Anchor Period. H. 3·4 ins.

See pl. 16, *figs.* 4 *and* 6.

6. Lead master model of scent-bottle in the form of a woman with distaff and two boys, one seated on a tree stump supporting a basket of flowers, the other garlanding a lamb. Gold Anchor Period. H. 3·2 ins.

See pl. 21, *figs.* 4 *and* 6.

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Plate 30

Lead Master Models of Scent-Bottles

1. Lead master model of scent-bottle in the form of Cupid disguised writing a letter. Gold Anchor Period. H. 2·8 ins.

See pl. 15, *fig.* 1.

2. Lead master model of scent-bottle in the form of two boys by a basket of flowers, one struggling with a bird. Gold Anchor Period. H. 3 ins.

See pl. 17, *fig.* 5.

3. Lead master model of scent-bottle in the form of two boys building a house with playing cards. Gold Anchor Period. H. 2·5 ins.

See pl. 9, *fig.* 3.

4. Lead master model of scent-bottle in the form of two boys and a girl gathering plums. Gold Anchor Period. H. 3·7 ins.

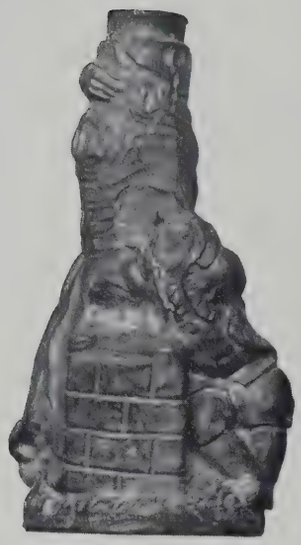
See pl. 19, *fig.* 5.

5. Lead master model of scent-bottle in the form of a gardener trying to embrace a girl. Late Gold Anchor Period. H. 4·1 ins.

See pl. 21, *fig.* 5.

6. Lead master model of scent-bottle in the form of Masqueraders. Rose Pattern Group. H. 4·1 ins.

See pl. 25, *fig.* 4.



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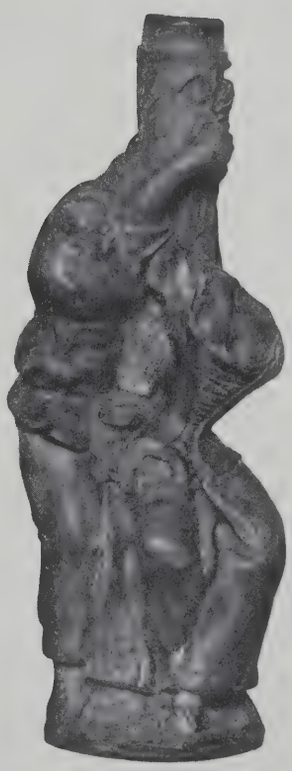

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Plate 31

Wax Master Models of Scent-Bottles

1. Wax master model in the form of Cupid seated by a tree, the top part missing with an inscription scratched on the underside of the base, " Boy and dial." This model is still unknown. Probably Gold Anchor Period.

2. Wax master model in the form of " Cupid bound to a tree." Gold Anchor Period.

Scent-bottle from this mould in Mrs. Meyer Sassoon's Collection.
See pl. 10, *fig.* 5.

3. Wax master model in the form of a woman standing by a tree trunk, and a boy sprawling on the ground. Probably Gold Anchor Period. This model is still unknown.

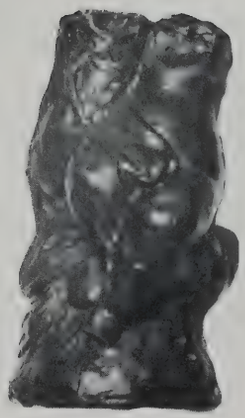
4. Wax master model in the form of doves billing.

Scent-bottle from this mould is illustrated by E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 73, *fig.* 60. *The same model was made at Battersea.*
See Appendix pl. 59.

5. Wax master model in the form of a draped Cupid seated by a tree trunk, a bag hanging on a tree. This model is still unknown. It might be " Cupid as a Doctor."

6. Wax master model in the form of a man with a basket of flowers on his back, seated on a tree stump with a dog by his side. Gold Anchor Period.

See Scent-bottle illustrated on pl. 6, *fig.* 6.



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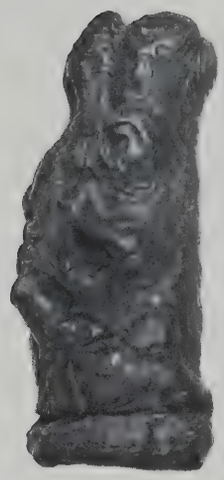

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Plate 32

1. Wax fragment of scent-bottle, unknown.

2. Clay squeeze of portion of statuette of a Gallant standing with his hat under his left arm.

See pl. 57, *fig.* 1.

3. Wax fragment of scent-bottle; portion of the neck of the scent-bottle with a Nun's head. Red Anchor Period.

See King, Chelsea Porcelain, pl. 44, *fig.* 3.
See Appendix pl. 60, *fig.* 2.

4. Wax master model, lower half of scent-bottle in the form of two boys birdnesting, birdcage and hat on the ground. Early Gold Anchor Period.

See pl. 9, *fig.* 7.

5. Wax master model, fragment of scent-bottle in the form of a figure and various animals; scratched on the underside "Orpheus." Scent-bottle unknown.

Probably the model sold at Christies, 4.6.1860, *Lot* 67. *See Catalogue, p.* 14.

6. Wax fragment of scent-bottle unknown.

7 & 8. Two wax heads, unknown.

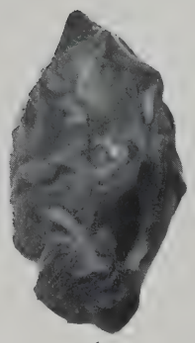
9. Wax master model, fragment of scent-bottle in the form of Cupid garlanding a heart on a pedestal. Gold Anchor Period.

See pl. 10, *fig.* 4.

10. Lead master model of scent-bottle in the form of a boy birdnesting. Gold Anchor Period. H. 2·7 ins.

See pl. 16, *fig.* 2.

11. Wax fragment of scent-bottle, unknown.



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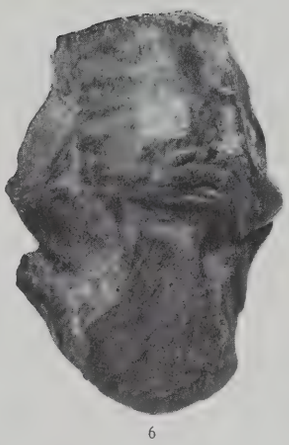

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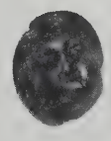

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SCENT BOTTLES

Models known to exist but not available or untraced

Monk carrying a female in a wheatsheaf. *See W. Moore Binns, The First Century of English Porcelain. Pl.* 11, *p.* 42.

Boy standing by a basket. *See F. Litchfield, Pottery and Porcelain.* Facing *p.* 129.

Two Chinese figures playing musical instruments. *See F. Litchfield, Pottery and Porcelain.* Facing *p.* 129.

Orpheus. Wax Master Model. *Pl.* 32, *fig.* 5. Probably the model sold at Christies, 4.6.1860, *Lot* 67. Apollo and animals in relief.

Boy and dial. Wax Master Model. *Pl.* 31, *fig.* 1.

Cupid as a physician. Sold at Christies, 2.12.1896, *Lot* 77.

Cupid with a rabbit. Sold at Christies, 9.6.1896. *See p.* 26.

Bonbonnière. Venus blindfolding Cupid. Bernal sale, 1855, *Lot* 312. Sold at Christies, 26.4.1899, Lot 103. *See King, Chelsea Porcelain. Pl.* 46, *fig.* 3.

V. SEALS

The number of different models of Seals which I have now been able to bring together is of great interest, amounting to over 200. They can be divided into several groups, but are difficult to date with any certainty. With the exception of Jewitt we have no early records to rely on, these small pieces not occurring in the early sale catalogues of the Factory's products. The early and true Chelsea Seals have white bases, concave underneath, with the underside not glazed over, and with a hollow running through from the head to the base for mounting with a gold ring ; as a rule they have French mottoes in red, and occasionally in black, on the upper surface of the base, and if without a motto they generally have a sprig of flower painting. They consist of a great number of models of Cupids, many disguised ; small figures, birds and animals ; some are left plain white, and many of the subjects are founded on the scent-bottles. The early seals were better modelled, more simply coloured and with a better glaze than those of the later period.

Seals were produced in the Derby-Chelsea Period as we see from the list quoted by Jewitt. *Ceramic Art of Great Britain, Vol. I. pp.* 180-181, where twenty-four models are given, of these at present I can only recognise about thirteen, and it is evident that all of them were much as in the Chelsea Period, as they bore mottoes. These were made in the early Derby-Chelsea Period, and we then find a later group, with green bases with a gold rim, and much heavier colouring of scarlet, mauve and purple, all typical heavy Derby colours. Among these we find the same model with the base concave underneath, or solid and glazed over, as the "Huntsman blowing a horn," in the Schreiber Collection, with solid base, and in the Bellamy Gardner Collection, with a concave base, also "Cupid riding on a lion," concave and solid. This latter seal was evidently modelled three times, as we find an early Chelsea model in the Joicey Bequest, Victoria and Albert Museum, and another in the author's collection, with a white base, with a motto in red, "AMOR VINCET OMNIA." This is a larger seal than the later ones, and Cupid is holding his bow in a different position. Some of these later seals are no doubt founded on the early models, but I think are from different moulds, and they can be recognised at once by a heavier type of colouring than that used at Chelsea, even the Cupids having the flesh tints much stronger, and we find fewer Cupids, and more sportsmen and gaily dressed figures. I thought at one time I had discovered a clue to periods, from the motto being painted in red or black, but this has since broken down, and I have found the same model with either colour.

There is a small group of seals that have shallow flat bases, solid underneath and painted with a cinquefoil in a blue green, or mottled with green, these have mottoes in red or black and are probably late Chelsea. Many of the earlier type of seals have slight gilding on them, but the birds and animals have none, and are probably the earliest. There is another small group which is puzzling, these are beautifully modelled, and the paste is very white and somewhat translucent, they are painted in delicate pale colours, with an unusual blue edging to the frills round their necks and trimming of their clothes without any gold, the bases are shallow and slightly concave. One of these, the "Boy playing the flute," *pl.* 39, *fig.* 20, is an exact copy of the scent-bottle, *pl.* 25, *fig.* 1, made of the same paste and of similar colouring, and we now have proof that these are Chelsea, as a clay squeeze of this seal of the "Boy with the flute" has been discovered among the Copeland moulds, *pl.* 33, *fig.* 7. Most of the models of this group have rather large heads and wear dominos, and are evidently the work of one artist, and bear the stamp of an individual.

I have at last traced the model quoted in Jewitt, *Vol. I.*, *p.* 180, of the "Indian boy with a handscreen." I have seen two models of this, *pl.* 37, *fig.* 6, but in both cases the screen is broken and only the handle remains, but the rim of the screen can be traced by the mark on the boy's cheek. From this model one is able to see the type of seal made at that period and this type has certainly no Derby influence in it, it is finely modelled, with good glaze and simple colouring, with the base white and motto in black, and painted with the rose pattern, corresponding to the type of scent-bottle with the rose pattern, so it is clearly evident that all these came after the Gold Anchor Period. Another interesting seal showing another period of pure Derby Chelsea is shown on *pl.* 37, *fig.* 18. It has the typical washy pink on the brickwork, and the concave base is marked underneath with a cursive N in mauve, corresponding to the impressed N found on Derby-Chelsea.

There is an interesting record given by Bemrose in a "Descriptive Catalogue of Porcelain and other Art Objects," 1898, *p.* 4.

33. Chelsea Trinkets, upwards of fifty, consisting of étui-stoppers, seals, breloques, miniature vases, dog's heads, and shoes, as watch pendants, etc., circa 1771. Thirty-nine of these were purchased from John Whittaker, an old Derby hand, who remembers, when a youth, several casks full of trinkets being at the old Derby works, having been brought from Chelsea on the transference of the plant and stock to Derby in 1784."

Also on *p.* 5.

"From the Chelsea and Derby documents I find that in an inventory

of the moulds and models belonging to Duesbury, in 1795, there were:—

300 trinkets and seals (200), no model, valued at £46 0 0
100 Seal trinkets, valued at £25 0 0
50 Smelling-bottle figures (Chelsea) £6 5 0

That Mr. Miller, in 1794, purchased:

24 Vase trinkets, blue and gold, £1 14 0
4 doz. and 6 „ „ „ „ £3 16 0"

It is rather astonishing when we think of casks full of trinkets. We see that these were sent up to Derby from Chelsea in the white, and this may account for some of the late type of seals with the green base and heavy colouring. However, a great number of these heavily decorated seals are not models that are now known to us as early Chelsea models, though, of course, there may have been other Chelsea models of which we have no examples. The number of seals that were made from 1754 onward must have been very great, and it is remarkable what a comparatively small number of these have survived, when we consider the large number of models known to us to-day. They evidently came in for some hard usage, and were too fragile to be worn, and hence their disappearance. The great majority that do survive are often imperfect, and when unmounted are chipped round the base.

We learn from W. Bemrose, *Bow, Chelsea and Derby Porcelain*, *p.* 120, that "many China trinkets, such as seals, smelling-bottles, toothpick cases, etc., were mounted in gold, etc., at Derby, by Mr. Severne and others, from the middle of last century [18th century] until the early part of the present century. It may not be generally known that about the time the Derby China works came into note, the jewellery trade of Derby was a most important one. A jeweller named Simpson was one of the earliest manufacturers; he employed about thirty hands. Severne & Co. gave employment to eighty or ninety hands, besides outworkers."

We can gather from this that the same class of work would have been done by the London jewellers during the period of the Chelsea factory, although we have no record of the name of any London firm, but it is practically certain that most of the Chelsea trinkets must have been mounted outside the factory.

Where I can trace the model referred to I place the Plate No. and Fig. in brackets for reference.

Extract from Weekly Bills quoted by L. Jewitt, F.S.A., *Ceramic Art in Great Britain*, 1878, *Vol. I., p.* 179.

P. 179. A Weekly Bill at Chelsea from May the 12 to the 19, 1770:—

	£	s	d
Seals, made overtime, 6 cocks - - -	0	0	7
3 dozen Cupid crying by a Urn [*pl.* 36, *fig.* 3]	0	3	6
1 dozen and 6 fine Gentle Men with a Muff [*pl.* 41, *fig.* 6] - - - -	0	1	9
1 dozen and 6 Shephard sheering of Sheep [*pl.* 40, *fig.* 15] - - -	0	1	9
6 Arliquens [*pl.* 42, *fig.* 7] - - -	0	0	7

P. 180. Weekly Bills of different dates from 1770 to 1773:—

	£	s	d
Seals, 2 dozen of Tom-tits - - -	0	2	4
2 dozen of Owls Crests - - -	0	3	6
2 dozen of Indian Boys with Handscreen [*pl.* 37, *fig.* 6] - - -	0	2	4
3 dozen Bullfinches [*pl.* 42, *fig.* 12] -	0	3	6
2 dozen of Parrotts [*pl.* 36, *fig.* 8] -	0	2	4
1 dozen fine Gentle Men with a Muff [*pl.* 41, *fig.* 6] - - -	0	1	2
2 dozen and 6 cocks - - -	0	2	11
1 dozen Seals, Cupid as a Letter Carrier [*pl.* 36, *fig.* 15] - - -	0	1	2
1 dozen and 6 Boys a drumming [*pl.* 37, *fig.* 10] - - - -	0	1	0
1 dozen and 6 Cupid as Doctor [*pl.* 39, *fig.* 15] - - - -	0	1	9
1 dozen Perimeds - - -	0	3	6
1 dozen and 6 Chinease Men a smoking [*pl.* 42, *fig.* 3] - - -	0	1	9
1 dozen and 6 Cupids with a Nett [*pl.* 35, *fig.* 23] - - - -	0	1	9
3 dozen Seals, Chinease Men with a Burd	0	3	6
3 dozen Cupid as a Backus [*pl.* 35, *fig.* 14]	0	3	6
Seals, 5 dozen Swallows - - -	0	5	10
„ 3 dozen Arliquens [*pl.* 42, *fig.* 7] -	0	2	4
1 dozen and 6 Shepherds shearing of sheep [*pl.* 40, *fig.* 15] - - -	0	1	6

1 dozen and 6 Cupids booted and spur'd	£0	1	9
1 dozen and 6 Harts on a cushion -	0	1	9
1 dozen and 6 Turks a smoaking - -	0	1	9
Seals, 6 dozen birds - - -	0	7	0
Jink's overtime for painting 3 dozen of Tom tits, at 1½d. each - - -	0	4	6
30 Seals painted in Mottows by Boarman and Wollams - - -	0	3	1½
34 Figure Seals, painted by Jinks, at 2d. each	0	5	8
Painting smelling bottles over work, viz :—			
2 boys catching a squirrel, at 1s. 3d. -	0	2	6
[2 boys mean 2 scent-bottles of a boy catching a squirrel] [*pl.* 16, *fig.* 3] - -			
2 boys with a bird's nest, at 1s. each [*pl.* 16, *fig.* 2] - - -	0	2	0
1 boy piping with a Dog, at 1s. [*pl.* 14, *fig.* 2] - - - -	0	1	0
1 Double Doves [*pl.* 19, *fig.* 3) -	0	1	0
21 snuff boxes of Cupid and Lamb [*pl.* 47, *fig.* 3] - - - -	1	4	6
1 Cupid forgin Harts [*pl.* 25, *fig.* 2] -	0	1	3
12 Tooth Picks, with Head of Turk, and companions - - -	0	18	0
23 Seals, painted overtime, by Jinks -	0	2	10½
Mottoing 60 Seals, at 1¼d. each - -	0	6	3
18 figuar Seals, painted by Jinks - -	0	3	0
33 Cocks, painted overtime, by Jinks, at 1½d. each - - - -	0	4	1½
Wolliams, painting Mottows to 46 Seals -	0	5	0
18 Doves, painted overtime, at 1s. 2d. each [*pl.* 47, *fig.* 4] - - -	1	1	0
84 Seals, painted overtime, by Boyer & Co.	0	14	0
96 Thimbles, painted overtime, by Boarman & Co. - - - -	0	12	0
16 Cupid and Lamb Snuff Boxes, painted, 1s. 2d. each [*pl* 47, *fig.* 3] - -	1	1	0
To painting of Mottos to 90 Seals, by Wolliams & Co. - - -	0	9	4½
Painting 1 Cupid forgin Harts, at 1s. 3d. [*pl.* 25, *fig.* 2] - - -	0	1	3

1 Cupid, booted and spurd - -	£0	1	0
2 Bird Catchers, at 1s. 3d. each [*pl.* 16, *fig.* 4] - - - -	0	2	6
12 Tooth Picks, with Head of Turk and companions . . . with Emblamatick	0	18	0
Seals made, overtime, 6 Cocks - -	0	0	7
3 dozen Cupid crying by a Urn [*pl.* 36, *fig.* 3] - - - -	0	3	6
1 dozen and 6 fine Gentle Man with a Muff [*pl.* 41, *fig.* 6] - - -	0	1	9
1 dozen and 6 Shepherd shearing of Sheep	0	1	9
6 Arlequins [*pl.* 42, *fig.* 7] - -	0	0	7
31 Seals, Indian, painted by Jinks - -	0	5	2
The Mottoes done to 36 Seals, by Boardman & Wolliams - - -	0	3	9
3 dozen of Seals of the Lambs made overtime [*pl.* 38, *fig.* 10] - - -	0	3	6
3 dozen of Lyons, ditto [*pl.* 40, *fig.* 5] -	0	3	6
24 Double Doves Snuff Boxis, painted overtime, at 1s. 2d. each - -	1	8	0

1770. June 16 to 23. Work don at Chelsea by Barton & Boyer, Making of Pidgeon House Perfume Pot . . . [*pl.* 19, *fig.* 4]

Plate 33

Clay squeezes of seals and statuettes and wax master models of seals

1. Clay squeeze of seal, " Doves billing."
   See pl. 38, *fig.* 2.
2. Clay squeeze of Pendant, unknown.
3. Modelling stick with wax fragment of seal, showing how the seals were modelled.
4. Clay squeeze of seal, Vase.
5. Clay squeeze of seal, Cupid seated with two doves on the ground.
   See pl. 42, *fig.* 16.
6. Clay squeeze of seal, " Lady dancing."
   See pl. 39, *fig.* 13.
7. Clay squeeze of seal, " Boy seated playing flute."
   See pl. 39, *fig.* 20.
8. Clay squeeze of seal, " Lady posing."
9. Clay squeeze of seal, " Man in fancy dress holding a mask."
   See pl. 40, *fig.* 16.
10. Clay squeeze of seal, " Man seated playing bagpipes."
    See pl. 39, *fig.* 14.
11. Clay squeeze of scent-bottle stopper, Dove.
    See pl. 23, *fig.* 1.
12. Clay squeeze of scent-bottle stopper, Flower.
13. Wax master model of seal, " Shepherd seated by sheep."
    See pl. 41, *fig.* 12.
14. Wax master model of seal, " Woman standing leaning on pedestal."
15. Clay squeeze of seal, " Bullfinch."
    See pl. 42, *fig.* 12.
16. Clay squeeze of seal, " Cupid holding a portrait."
    See pl. 36, *fig.* 2.
17. Clay squeeze of statuette, " Man seated writing."
    See King, Chelsea Porcelain, pl. 47, *fig.* 3.
18. Clay squeeze, fragment of seal.
19. Clay squeeze of seal, " Cupid writing a letter."
    See pl. 36, *fig.* 15.
20. Clay squeeze, fragment of seal.
21. Clay squeeze of statuette, Highlander.
    See pl. 57, *fig.* 5.

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VI. DESIGNS FOR SEALS

Plate 34

I am deeply indebted to Mr. W. Floersheim for bringing to my notice, and allowing me to illustrate two strips of original Pen and Ink Drawings of Chelsea Seals. These were found in Paradise Row, Chelsea, in 1900.

When I first saw these I felt that they might lead to quite a discovery, and give a clue to some artist who drew designs for the factory, but up to the present I have discovered nothing definite.

I feel fairly certain that these two strips have been cut from a book of designs used at the factory. They are beautifully executed in pen and ink, and look like the work of a Frenchman. I know of several Chelsea Seals founded on these designs, and the modellers were evidently inspired by these drawings. Each strip bears a collector's mark J.S.A., and this mark is well known as the mark of Sir John St. Aubyn. His collection was sold on the 2nd April, 1840.

I have gone carefully through his sale catalogue and there are six lots which may have included these strips.

13.4.1840	Lot 1351	Pen sketches of figures and compositions by Ramberg (8), bought by Molteno
,,	,, 1352	Various others by the same (8), bought by Barker
,,	,, 1353	Pen sketches by Mortimer (8), bought by Molteno
,,	,, 1354	Others by ditto (8), bought by Evans
,,	,, 1355	Sheets of studies by the same (5), bought by Evans

Ramberg was born in 1763, so he was too late to have worked for the factory.

Mortimer, if it was John Hamilton Mortimer, was born 1741, died 1779, so that he could easily have designed for the factory, but his style was very different, and it is practically certain these are not his work.

Extract from " Dictionary of National Biography." Smith Elder & Co.

"He was sent to London and placed under Thomas Hudson, the master of Sir J. Reynolds and J. Wright. He studied under Cipriani, Robert Pine and Reynolds. Best known by his etchings which are executed in a bold free style. They are picturesque and spirited, but have a strong tendency to the extravagant and theatrical, some of them are studies of figures of banditti, etc., after Sabator Rosa and others, but the majority are original, and include twelve plates of characters from Shakespeare, and 'Nature and Genius introducing Garrick into the temple of Shakespeare.' He also designed some illustrations for 'Bells Theatre' and 'Bells Poets.'"

Each bears on the back in pencil what appears to be the name Picaut, and they are numbered 2269 and 2270 which I take to be a collection number, as these numbers do not correspond with Sir John St. Aubyn's sale catalogue.

They are on 18th century paper with a watermark G.R. and a bell with H.B.B. on it. The name Picaut may be the name of some unknown artist who may have designed for the Chelsea factory, but up to the present I have failed to identify him. I give these details in the hope that some one may be able to throw some light on the subject, as I look on it as a valuable clue, as we know so little about any designer or modeller working at that time for the factory.

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Plate 35

Top Row.

1. Cupid seated on a turtle in the sea, rowing or steering with two plumed darts, his quiver is slung over his left shoulder by a ribbon edged with blue. Base white, painted with faint blue green waves, and concave underneath. The motto in red, "CHEMIN D'AMOUR." H. ·9 ins.

In the collection of Dr. and Mrs. Bellamy Gardner.

W. Bemrose, Bow, Chelsea and Derby Porcelain, pl. XV.

2. Cupid standing by a green pedestal splashed with orange red, he is holding a spy glass with his right hand to his right eye. He wears a cloak decorated with blue and gold slung over his right shoulder by a gold strap. His quiver lies on the ground to his left. Base plain white, concave underneath, with the motto in red, "GAGE DE MON AMOUR." Mounted as a seal. H. 1 in.

In the collection of G. E. Bryant.

3. Cupid seated on a pedestal, draped over his left shoulder with a wrap, with a yellow and gold pattern, the lining pink, falling in folds over his lap. His quiver lies on the ground behind him, and at his feet is a basket full of gold hearts, and he holds one gold heart in his left hand. Base plain white and concave underneath, with the motto in red, "J'EN DISPOSE." H. 1·2 ins.

In the collection of G. E. Bryant.

W. Bemrose, Bow, Chelsea and Derby Porcelain, pl. XV.

4. Cupid blindfold beside a green tree stump, splashed with orange red, his quiver is slung behind him, he wears a yellow loin cloth, and is holding a branch of the tree with his right hand, and with his left he holds a dog on a lead. Base white, concave underneath, with the motto in red, "VOILA MON GUIDE." H. 1·1 ins.

In the collection of G. E. Bryant.

Bemrose, Bow, Chelsea and Derby Porcelain, pl. XV.

5. Cupid in a rowing boat, in the act of rowing and looking over his right shoulder, with his bow and quiver slung on his back. A heart is placed

in the bow of the boat. The boat is white with the edge coloured pink. The base is white with the boat resting on blue waves. Motto in red, "JE VOGUE AVEC PLAISR." Mounted as a seal, engraved with cupid in a rowing boat with the motto "J'AI MON DESIR." H. 1 in.

In the collection of G. E. Bryant.

6. Cupid draped with a blue scarf, standing on a white base, decorated with a flower spray, he holds a heart in each hand and rests one foot on a serpent. Mounted as a seal set with a cornelian, over which is applied a twisted cord in gold for stamping wafers. H. 1 in.

Schreiber Collection, Victoria and Albert Museum, No. 323.

2nd Row.

7. Cupid standing by a green tree stump on a white base, which is concave underneath, he holds a stick over his right shoulder to which is attached a net, slight gilding on the edge of the net, a blue ribbon is slung over his left shoulder. Motto in red, "JE LE'NPORTERAIT (sic.)" H. 1·2 ins.

In the collection of G. E. Bryant.

8. Figure of a naked boy kneeling on a white mound which is concave underneath, he is caressing a Dalmatian dog, painted in colours, motto in red, "AMOUR FIDELLE·" H. 1 in.

Schreiber Collection, Victoria and Albert Museum, No. 326.

9. Cupid seated on a mound, draped with a blue and mauve wrap with slight gilding. His quiver is slung behind him, and he is resting his left arm on a box, from which he has taken a squirrel. He has a stick in his left hand against which the squirrel is standing. The base is white, slightly painted with green on the top. Motto in red, "POUR DIVERTIR LES FILLES." Mounted as a seal. H. 1·2 ins.

In the collection of G. E. Bryant.
W. Bemrose, Bow, Chelsea aud Derby Porcelain, pl. XV.

10. Cupid riding on a lion, which stands on a white base, and is supported by a green stump. Cupid holds the lion by a bridle with his right hand, and in his left he carries his bow. Motto in red, " AMOR VINCET OMNIA." Mounted as a seal. H. 1·3 ins.

Joicey Bequest, Victoria and Albert Museum.

In the collection of G. E. Bryant.

There are three models of this seal, the two later models are slightly smaller, and one has the green base concave underneath and the other solid.

See pl. 36, *fig.* 13.

11. Cupid carving a bust; the base is white, the top portion touched with green. Metal mount and cornelian seal, engraved with dove and olive branch and legend " J'APPORTE LA PAIX." H. 1·4 ins.

Franks Collection, British Museum, Catalogue No. II. 212.

12. Cupid standing on a white base which is decorated with a flower spray. He wears a yellow bonnet tied with a bow under his chin, and is playing the hurdy-gurdy, which is attached to a black strap slung over his left shoulder, he has a pink cloth round his waist and wears black shoes. Mounted as a seal. H. 1·2 ins.

In the collection of Mrs. C. H. T. Hawkins.

3rd Row.

13. Cupid seated on a green tree-stump giving out hearts from a box, which is slung round his shoulders. He is draped round the waist with a pale blue cloth edged with gold, and painted with gold and crimson stripes. The base is white and concave underneath, with the motto in red, "CHOISISSEZ." H. 1·1 ins.

In the collection of Mr. F. T. Galsworthy.

14. Cupid seated on a green tree-stump, holding with his left hand a foaming mug above his head. He has a blue drapery over his left shoulder,

falling behind and round his waist, the lining painted with a striped gold and crimson pattern, his quiver lies on the ground behind him. The base is white and concave, with the motto in red, "MON AMOUR EST BADEN." H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy.

15. Cupid standing by a brown tree-stump with his right foot resting on a rock, he is holding a golden bow, and his quiver is slung behind him with a gold strap, he is draped round the waist with a red cloth edged with gold. This base is white and concave, with the motto in red, "POUR MA BELLE." H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy.

16. Cupid seated on a green marble block holding two billing doves on a green marble pedestal, the base is white, with the motto in red, "IMITONS LES." Metal mount and cornelian seal engraved with a classical head to left. H. 1·3 ins.

Franks Collection, British Museum, Catalogue II. 213.
In the collection of Mrs. Watson Armour.

17. Cupid with club and lion's skin of Hercules: he is standing on a white base resting on his club. The motto in red, "PRIX DE VICTOIRES." Metal mount and red paste seal, engraved with bearded head to right. H. 1·3 ins.

Franks Collection, British Museum, Catalogue II. 216.
In the collection of Mrs. Meyer Sassoon.

18. Cupid seated on a green mound with his right arm round a tiger which he holds on a golden leash. He has a pink cloth draped round him edged and spotted with gold: his bow and quiver lie on the ground beside him. The base is white and concave underneath, inscribed with the motto in red, "L'AMOUR DOMPTE TOUT." H. ·9 ins.

In the collection of Mr. F. T. Galsworthy.

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4th Row.

19. Cupid seated on the ground by a vase, which is decorated with pink roses and leaves, the base is white with the motto in red, "JE DONNE A PENCER." Mounted as a seal. H. 1·1 in.

Franks Collection, British Museum, Catalogue II. 206.

20. Cupid seated on a green tree-stump holding two fluttering doves, he is seated resting his left arm on a birdcage: the base is white inscribed with the motto in red, "JE LES METS DANS VOTRE CAGE." Metal mount and cornelian seal, engraved with cavalier's head. H. 1·4 ins.

Franks Collection, British Museum, Catalogue II. 211.
In the collection of Mr. and Mrs. H. Bryant.

21. Cupid standing with a net suspended from a stick which he holds over his right shoulder, two hearts are in the net, his quiver lies on the ground behind him, the base is white and concave underneath, inscribed with the motto in red, " AQUIS PAR MON COURAGE." H. 1 in.

Franks Collection, British Museum, Catalogue II. 201.

22. Cupid seated with a heart in hand, his bow and quiver are on the ground at his side, base white. Motto in red, " UN SEUL ME SUFIT." Mounted as a seal. H. 1 in.

Franks Collection, British Museum, Catalogue II. 219.

23. Cupid standing with a net full of hearts, the base is white and concave underneath, inscribed with the motto in red, " AUCUN NE S'ECHAPERAS (sic)." H. 1·1 in.

Franks Collection, British Museum, Catalogue II. 225.
W. Bemrose, Bow, Chelsea and Derby Porcelain, pl. XV., a later model with green base.
See Jewitt, Vol. 1, *p.* 180; *extracts from weekly accounts between* 1770-73. " 1 *dozen and* 6 *Cupids with a Nett . . . .* 1*s* 9*d.*"

24. Cupid standing by an altar sacrificing a heart, base white and concave, inscribed with the motto in red, " JE VOUS COFFRE " (for L'OFFRE). H. 1·2 ins.

Franks Collection, British Museum, Catalogue II. 218.

Plate 36

1. Cupid dressed as a Roman soldier in chain armour and a shield on his left arm, with a blue flowing cloak, with his quiver on his back, standing on a white base, with the motto in red, "PRET POUR L'ATTAQUE," concave underneath. H. 1 in.

In the collection of G. E. Bryant.
Franks Collection, British Museum, Catalogue II. 217.

2. Cupid seated on a rock holding a portrait, white base with the motto in red, "LA NATURE ME GUIDE." Mounted as a seal. H. 1 in.

In the collection of G. E. Bryant.
Clay Squeeze, Copeland Collection. See pl. 33, *fig.* 16.

3. Cupid seated by an urn weeping, he has a white ribbon over his shoulder with a gold edge with the motto in red, "L'AMES D'AMOUR." The base is green and concave. H. 1·2 ins.

In the collection of Mrs. R. I. Stearns.
See Jewitt, Vol. 1, *p.* 181, *Weekly Bills*, 1770-73. "2 *dozen Cupids crying by an urn* . . . . 3*s.* 6*d.*"

4. A Nun seated with a staff in her right hand, base white with the motto in red, "AMOUR SPIRITUEL." Mounted as a seal. H. 1·1 in.

In the collection of G. E. Bryant.

5. Cupid standing on a white base, holding a heart in his right hand above his head, in the attitude of running from a dragon which is looking up at him from behind. A gilt strap round him attached to his quiver, motto in red, "MALGRE TON ENVIE." Concave. H. 1 in.

In the collection of G. E. Bryant.
" " *Dr. and Mrs. Bellamy Gardner. Plain white.*

6. A Hen and her Chickens, they are on a white base peeping out from under the hen. Motto in red, "AIMONS NOS PETITS." H. ·8 in.

In the collection of G. E. Bryant.

Franks Collection, British Museum, Catalogue II. 227.

Founded on the scent-bottle. See pl. 3, *fig.* 4.

7. A Woman standing against a green stump, on a white base. She stands posing with her hands on her hips, she wears a blue bodice cut low, a white apron caught up in her hands, a white skirt with a red stripe and gold pattern. Motto in red, "TOUJOURS GAI." Mounted as a seal. H. 1·2 in.

In the collection of Mr. A. H. S. Bunford.

8. A Parrot perched on a tree-stump, on a white base, painted with roots of tree. Concave underneath. H. 1 in. Early model.

In the collection of G. E. Bryant.

9. A Boy seated on a green mound. He wears a black hat, mauve coat, blue breeches with white frills tied at the knees with red ribbons, white stockings and black shoes. He has under his right arm what looks like a melon. Mounted as a seal. H. 1·3 ins.

In the collection of Mrs. R. I. Stearns.

10. Cupid kneeling on a white base caressing a dog. He has a quiver slung on his back by a ribbon edged with gold and the motto in red. The first part illegible, the last word ". . . . AMOUR." Mounted as a seal. H. 1 in.

In the collection of Mr. R. Gelston.

11. Shakespeare in plain white, standing on a pedestal, his chin resting on his right hand, holding a scroll in his left. Mounted as a seal. H. 1·2 ins.

In the collection of G. E. Bryant.

" " *Dr. and Mrs. Bellamy Gardner.*

Founded on the scent-bottle. See pl. 27, *fig.* 1.

12. Chinaman as a gardener standing by a wall with a vase full of flowers. Green base with gold rim. Concave. H. 1·2 ins.

In the collection of Mrs. Meyer Sassoon.
An earlier model in the Hamburg Museum. *See pl.* 40, *fig.* 18.

13. Cupid riding on a lion, a gilt strap over his left shoulder, attached to a red cloth slung on his back, he holds a bow in his left hand. The lion stands on a green base. Mounted as a seal, cut with two birds, one seated on a tree, and the other on the wing, holding between them a lover's knot, with the motto, "LE PLUS LOIN LE PLUS SERRE." H. 1·1 ins.

In the collection of Mr. R. Gelston.
" " *Mr. F. T. Galsworthy.*
" " *Dr. and Mrs. Bellamy Gardner.*
Schreiber Collection, Victoria and Albert Museum, 327*a*.
Derby Chelsea. *An earlier model is illustrated on pl.* 36, *fig.* 10.

14. Cupid standing on a white base leaning against a tree-stump. He wears a pink cap with yellow turned-up brim, a blue ribbon over his right shoulder and under his right arm attached to a gold basket on his back. He has a pale violet cloth round him. The white base is decorated with small flower sprays. Mounted as a seal. H. 1·1 ins.

In the collection of Mr. R. Gelston.

15. Cupid seated on a mound writing a letter, a cloth hung over his back by a gold strap, a satchel and a quiver are on the ground beside him. Base white with the motto in red, "POEITE DE L'AMOUR." Mounted as a seal. H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.
" " *G. E. Bryant.*
Clay squeeze, Copeland Collection. *See pl.* 33, *fig.* 19.

16. Pensive Cupid standing by a pedestal, mottled green with mauve outlines, holding a heart which rests on the pedestal, base white, flat underneath, painted with mottled green. Motto in black "NON PLUS ULTRA." H. 1 in.

In the collection of G. E. Bryant.

17. Cupid seated on a mound with a birdcage by his side, the wires of the cage gilded. He is holding two fluttering doves. His quiver slung behind him slightly gilt. The base white with the motto in red, "JE LES Y METTRAY. H. ·9 in.

In the collection of Mr. and Mrs. H. Bryant.
„ „ *G. E. Bryant.*

18. Cupid as a Blacksmith, standing with a hammer in his right hand, holding a heart in his left. His apron is painted with five hearts, and his quiver rests on the ground behind. Base white, with the motto in red, "COEURS A RACOMODE." Mounted as a seal with an anchor, and the motto "Bon esperance." H. 1·3 ins.

In the collection of Mr. and Mrs. H. Bryant.
W. Bemrose, Bow, Chelsea and Derby Porcelain, pl. XV.

19. Cupid seated by a green mound, watching two doves fighting over a heart, which is painted on the white base, his quiver is on the ground behind him, slightly gilt, a blue wrap edged with gold hangs from his shoulders, a cloth round his waist slightly gilt. The motto is red, "LE VAINCUERE L'AURA." Mounted as a seal. H. 1·1 ins.

In the collection of Mr. and Mrs. H. Bryant.

20. Cupid at an anvil hammering out hearts, two hearts are on the ground at the foot of the anvil, his apron is pale yellow with a gilded edge. The base is white with the motto in red, "L'AMOUR NOUS UNIT." H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.
W. Bemrose, Bow, Chelsea and Derby Porcelain, pl. XV.

21. Cupid seated on a green mound holding a bottle. A blue wrap is slung over his back and round his waist, edged with gold. His quiver is on the ground behind him. H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.

22. Cupid standing by a green tree-stump, he holds a sieve in his hands, and is sifting hearts, a white cloth with a red stripe is draped round him. The base is white. H. 1·1 in.

In the collection of Mr. and Mrs. H. Bryant.

23. Cupid bound to a green tree-stump, with his arms outstretched, he wears a blue scarf with gold edge over his right shoulder, a white cloth round his waist, with blue and red stripes edged with gold, his quiver is on the ground by his side. The base white, concave, with the motto in red, "JE SUIS VOTRE CAPTIF." H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.
„ „ *G. E. Bryant.*
Founded on the scent-bottle. See pl. 10, *fig.* 5.

24. A Man seated on a green mound, playing the hurdy-gurdy which is painted pink. He wears a black hat, a blue cloak edged with gold falls from his shoulders, a white frill round his throat, his jacket decorated with red circles and gold spots, white breeches tied at the knee with gold ribbons. The base is white with the motto in red, "TANTOT PAUT TANTOT PAS." Mounted as a seal. H. 1·1 in.

In the collection of Mr. and Mrs. H. Bryant.
„ „ *G. E. Bryant.*

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Plate 37

1 & 2. Cupid seated by a pedestal mottled with green, he is holding a globe on a white base with the motto in black, "JE TIENS LE MONDE." The base is slightly concave underneath, painted with grey green mottling. H. 1·1 ins.

In the collection of G. E. Bryant.
Schreiber Collection, Victoria and Albert Museum, No. 319.
See King, Chelsea Porcelain, pl. 47, *fig.* 7.
This model is founded on the scent-bottle. See pl. 22, *fig.* 1.

3. A Pierrot standing on a white base with his hands in his coat pockets, supported by a green stump. He wears a yellow hat, coat and trousers, with the coat buttons gilded, a white frill round his neck. The base with the motto in red, "JE PENSE A VOUS," and concave underneath. H. 1·1 ins.

In the collection of G. E. Bryant.
Founded on the scent-bottle, pl. 9, *fig.* 8.

4 & 5. A shepherd-boy standing on a white base by a green tree-stump, which is painted with orange and black touches. He is playing the flute, and wears a black hat with the brim yellow underneath, a white jacket with red stripes, black breeches with blue bows at the knee, black shoes with blue bows. A spotted dog is lying on the ground behind him. Motto in red, "TOUJOURS GAY." Mounted as a seal. H. 1·2 ins.

In the collection of G. E. Bryant.

6. Chinese boy holding a hand-screen (broken). He is seated on a green mottled mound, on a white base. He wears a white robe edged with pink, painted with a rosebud pattern. Motto in red, "TOUJOURS PRET." Mounted as a seal. H. 1·2 ins.

In the collection of G. E. Bryant.
Franks Collection, British Museum, Catalogue II. 209.
See Jewitt, Ceramic Art in Great Britain, Vol. I., p. 180. *Weekly Bills,* 1770-73 : *2 dozen of Indian Boys with Handscreen . . . . 2s. 4d.*

7. Grotesque figure of a Woman dancing, she is holding out her apron on either side. She has a rose in her hair, yellow laced bodice cut low, with a pink bow, white sleeves with blue cuffs, white gloves and pink skirt. The base is white with the motto in red, "TOUJOURS GAY." H. 1·2 ins.

In the collection of Mrs. Meyer Sassoon.

8. Bust of a Lady wearing a mask, she wears a pink bodice cut low, edged with scarlet, and she is holding a spray of roses, the base is white with the motto in red, "ROSES SANS EPINNE." Mounted as a seal. H. 1·1 ins.

In the collection of Mrs. Meyer Sassoon.

9. Grotesque figure of a Man wearing a black three-cornered hat with a pink bow on the left side, a white frill round his neck, white coat painted with a flower pattern, blue trimming down the front, he is holding out the skirts of his coat, black breeches with blue bows. He is standing on a white base supported behind by green leaves. The motto in red illegible. Mounted as a seal. Companion figure is No. 7. H. 1·2 ins.

In the collection of Mrs. Meyer Sassoon.

10. Cupid as a Drummer, he wears a black three-cornered hat with scarlet feathers on the right, a scarlet coat with blue cuffs, yellow waistcoat edged with gold, pink breeches, and is beating a drum with his right hand, he stands on a white base with the motto in red, "TOUT AMOUR." Mounted as a seal. H. 1·1 ins.

Franks Collection, British Museum, Catalogue II. 221.

See Jewitt, Vol. I., p. 180: *Extracts from Weekly Bills*, 1770-73: *Seals*, 1 *dozen and* 6 *Boys a drumming* . . . . 1*s.* 9*d.*

11. Seal in the form of a Dovecot, two doves billing on the roof, another dove sitting alone on the roof, two more looking out of the dovecot, and one below on the white base looking at the motto which is illegible, "SUF . . ." H. 1 in. Early model.

In the collection of G. E. Bryant.

12. A Negress holding a looking-glass, she wears a white head-dress, a yellow wrap round her shoulders, held in front with her left hand, and falling behind from her shoulders, lined with pink, a white skirt with red spots edged with gold. The base is solid and painted underneath with a cinquefoil in green. Motto in red, "JE ME PORT AVEC GRACE." H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy.

13. Milkmaid carrying two buckets slung from her shoulders (yoke and chains missing). She wears a blue hat, her bodice is edged with green, her white skirt is painted in red circles with gold spots. The handles of the buckets gilded. She stands on a white base, tinted green where she stands. Mounted as a seal with a lid which forms a small box. The seal cut with an anchor and cable with the motto, "BON ESPERANCE." H. 1·2 ins.

In the collection of G. E. Bryant.

" " *Mr. F. T. Galsworthy. See pl.* 41, *fig.* 18. *Later model with green base.*

14. A Hunchback with a Trojan cap. He is standing supported by a brown tree-stump, on a white base, his cap is blue, coat and trousers yellow, the buttons and trimming of coat gold, slippers scarlet. Motto in red, "EN AMOUR FIDELE." Mounted as a seal with two hearts pierced with three darts. H. ·9 in.

In the collection of G. E. Bryant.

Franks Collection, British Museum, Catalogue II. 202.

Schreiber Collection, Victoria and Albert Museum, 317.

15. A Miser seated on a white box with a sack full of gold coins under his left arm, he is counting this out and pouring it into a chest. He wears a blue cloak, pink jacket and blue breeches. The base is white with a motto in red (illegible). Mounted as a seal. H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy. Also a later model with green base in the same collection.

16. A Musician seated on a green stump playing the mandoline. He wears a black hat, a red cloak hangs from his shoulders behind him, edged with gold, his hair is tied behind with a black ribbon, a white frill round his neck, white jacket with a pattern in gold, and yellow breeches. The base is white and flat underneath, mottled with green. The motto in red, "MUSIQUE DOUCE." H. ·9 ins.

In the collection of G. E. Bryant.

17. Chinese Woman seated on a green mound, she is playing the tambourine, she wears a flowered robe. The base is coloured greenish yellow with faint brown streaks. Mounted as a seal, cut with a dove and the motto "L'AMITIE." H. 1·1 in.

In the collection of Mrs. Meyer Sassoon.

18. A Lady seated on a green mound by a pedestal, the brickwork faint salmon pink. She wears a white cap, a black cape with gold edge, yellow bodice edged with gold, a pink skirt, figured with gold sprays. A letter rests on the pedestal. Pale washy green at the base of the pedestal, touched with brown. White base with the motto in red, "J'ECRYS A MON AMANT." Concave underneath, marked with a cursive N in mauve. H. 1·2 ins.

In the collection of Mrs. Meyer Sassoon.

Typical Derby-Chelsea colouring.

19. Chinese Lady seated on a pink cushion with yellow tassels, she holds a dove in her lap, she wears a flowered robe and yellow trousers. The base is white with the motto in red, "PRETES MOY LA CAGE." Mounted as a seal. H. 1 in.

In the collection of Mrs. Meyer Sassoon.

20. A Sportsman seated by a green tree-stump touched with orange red and brown. He wears a black three-cornered hat, has a bag slung at his side, he wears a white coat edged with gold, top boots, his right leg across his left knee, a gun in his right hand. White base with the motto in red, "J'AIME LA CHASSE." Concave underneath. H. ·9 in.

In the collection of G. E. Bryant.

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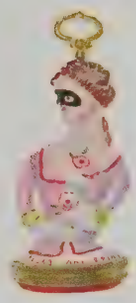
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Plate 38

1. Seal in the form of a Monkey seated on a white base, playing the hurdy-gurdy. It wears a black three-cornered hat, white jacket edged with red and blue cuffs ; a peep-show is strapped on its back ; the base is decorated with flower sprays, and is slightly concave underneath. H. ·9 in.

In the collection of G. E. Bryant.
Founded on the Monkey Orchestra.

2. Seal in the form of two Doves billing; the base is white with the motto in red, " IMITONS LES." H. ·8 in.

In the collection of Mr. and Mrs. H. Bryant.
„ „ *Mrs. Meyer Sassoon.*
„ „ *Mr. F. T. Galsworthy.*
Schreiber Collection, Victoria and Albert Museum, 316.

3. Seal in the form of a Dolphin, coloured green, mauve and white, mounted. H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.
Probably founded on a large Bow Dolphin. Schreiber Collection, Victoria and Albert Museum, No. 34.

4. Seal in the form of a Monkey playing the bagpipes, seated on a white base decorated with flower sprays. It wears a blue-green three-cornered hat, white coat edged with mauve. Mounted. H. 1 in.

In the collection of G. E. Bryant.
„ „ *Mrs. Radford. Plain white, base concave underneath.*

5. Seal in the form of a Monkey playing the hurdy-gurdy, seated on a white base decorated with flower sprays. It wears a black three-cornered hat, white jacket edged with red, and has a peep-show strapped on its back. Mounted. H ·8 in.

In the collection of G. E. Bryant.

2nd row.

6. Seal in the form of a Cat lying on a cushion edged with gold and gold tassels, the base is white and oblong, with a motto in red, "ME CRAGNENT LES SOURIS," concave underneath. H. ·6 in., L. ·6 in.

In the collection of G. E. Bryant.

7. Seal in the form of a Pug Dog sitting on a white base decorated with green leaves. Mounted. H. ·8 in.

In the collection of Mrs. Meyer Sassoon.

8. Seal in the form of a Kid rising on its hind legs, eating grapes, the base white painted with flower sprays. Mounted with cornelian intaglio, a bearded classical head. H. 1·1 ins.

Schreiber Collection, Victoria and Albert Museum, 321.

9. Seal in the form of a Goat standing on a white base, with its front feet on a fallen tree-stump, with green leaves. Mounted with agate. H. ·9 in.

In the collection of Mrs. Meyer Sassoon.

10. Seal in the form of a Lamb lying on a mottled-green mound, concave underneath, and decorated with a rose and leaves; the rim with metal mount. H. ·9 in.

In the collection of Mrs. Meyer Sassoon.

3rd row.

11. Seal in the form of a Parrot decorated in natural colours, the base is decorated with flower sprays. Mounted with cornelian intaglio, a classical head. H. 1·1 ins.

In the collection of G. E. Bryant.

12. Seal in the form of a Cat seated on a white base; motto in red illegible, mounted. H. 1 in.

In the collection of Mr. F. T. Galsworthy.

13. Seal in the form of a Cat, scratching a Dalmatian dog which is curled up on the ground. The base is white with the motto in red, "IL MORD DOUCEMENT." Mounted with cornelian intaglio, two doves with the motto, "UNITE." H. 1 in.

In the collection of G. E. Bryant.

14. Seal in the form of a Dalmatian Dog sitting on its hind-quarters; the base is white with the motto in red, "JE SUIS FIDELLE." Mounted. H. 1 in.

In the collection of G. E. Bryant.

15. Seal in the form of a Sporting Dog, crouching on the ground, with its front paws resting on a dead duck, the base is white, decorated with flower sprays. Mounted. H. 1 in.

In the collection of Mr. R. Gelston.
" " *Mr. F. T. Galsworthy.*

16. Seal in the form of a Parrot with slight colouring, standing on a white base decorated with flower sprays. Mounted as a seal. H. 1 in.

In the collection of Mr. F. T. Galsworthy.

17. Seal in the form of a Peacock perched on a broken column. Cornelian intaglio, a male classical head. H. 1·1 ins.

Schreiber Collection, Victoria and Albert Museum, No. 322.

Bought in London in October, 1874, see Journals I., p. 328: "We have gone the round of the London shops . . . . we have picked up . . . . one small Chelsea seal of a peacock."

18. Seal in the form of a Ring Dove perched on a white base, with the motto in red, "L'AIR EST L'AMOUR." H. 1·1 ins.

In the collection of Mr. F. T. Galsworthy.

19. Seal in the form of a Swan, the base is coloured to represent water. Mounted as a seal. H. ·9 in.

In the collection of G. E. Bryant.

20. Seal in the form of a green Parrot, on a white base inscribed with the motto in red, "DISCRET EN AMOUR." Cornelian intaglio, the sun and a sunflower, with the words, "AVOVS SEVLE." H. ·9 in.

Schreiber Collection, Victoria and Albert Museum, 315.

Bought at Amsterdam on March 16th, 1874, see Journals I., p. 255: "We bought .... at Boasburg's .... a lovely Chelsea seal with a parrot, £1."

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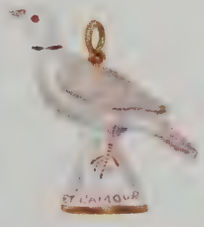

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Plate 39

1. Seal in the form of Harlequin in a sentry-box, inscribed with the motto "GARDE DE CŒUR." Metal ring. H. ·8 in.

Franks Collection, British Museum, Catalogue II. 200.

2. Seal in the form of a Boy seated on a green stump playing the flute; he wears a black hat, pink coat and yellow breeches striped with red; the base is white with the motto in red "TOUJOURS GAI," and concave underneath. H. 1 in.

Franks Collection, British Museum, Catalogue II. 203.

3. Seal in the form of a Girl seated caressing a dog, inscribed with the motto in red "FIDELITE AIMABLE;" the base is white and concave underneath. H. 1 in.

Franks Collection, British Museum, Catalogue II. 224.

4. Seal in the form of à Girl enclosed in a pen, inscribed with the motto in red, "JE VIS EN ESPERANCE;" the base is white and concave underneath. H. 1 in.

Franks Collection, British Museum, Catalogue II. 228.

5. Seal in the form of a Nun seated, reading a book, the base is white with the motto in red, "AMOUR SPIRITUELLE;" concave underneath. H. 1 in.

In the collection of Mr. W. Floersheim.

6. Seal in the form of Pierrot seated on a green mound; the base is white, with metal mount. H. ·8 in.

Franks Collection, British Museum, Catalogue II. 207.

7. Seal in the form of Cupid with a bag over his right shoulder and a cock under his left arm, standing on a white base by a green stump, inscribed with the motto in red "POUR LA BELLE." H. 1 in.

Franks Collection, British Museum, Catalogue II. 222.

8. Seal in the form of a Lady seated by a green stump reading a book; she wears a yellow bodice and white skirt with a flowered pattern; the base is white with the motto in red, "L'ART DE PLAIRE," concave underneath. H. 1 in.

In the collection of Evelyn, Lady Alington.

9. Seal in the form of a Boy in fancy dress, a long pink robe over a riding costume, removing a mask from his face with his left hand; the base is white with the motto in red, "JE SUIS DEMASQUE (Sic)." Mounted as a seal. H. 1·2 ins.

Schreiber Collection, Victoria and Albert Museum, 320.

10. Seal in the form of a Shepherd-boy playing the pipe; he stands on a white base decorated with flower sprays, with a lamb at his feet. Mounted. H. 1·4 ins.

Schreiber Collection, Victoria and Albert Museum, 314.

11. Seal in the form of a Shepherd-boy piping among sheep; he is reclining by a green stump on a white base inscribed with the motto in red, "(MON) UMENT D'AMOUR." Mounted as a seal. H. 1·3 ins.

Franks Collection, British Museum, Catalogue II. 220.
Later model with green base, pl. 41, *fig.* 12.

12. Seal in the form of a Lady seated by a green stump reading a book; she wears a yellow bodice and yellow skirt with pink stripes; the base is white, inscribed with the motto in black, "L'ART D'AMOUR." Mounted. H. 1·2 ins.

Franks Collection, British Museum, Catalogue II. 215.

13. Seal in the form of a Woman wearing a mask, standing holding out her apron; she has a white frill round her neck, a yellow jacket edged with gold, white apron, with a pattern of red circles with gold centres, over a red, blue and gold striped skirt; the base is white with the motto in red, "TOUJOURS GAI," flat underneath, painted with blue-green circles. H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.
Clay squeeze in Copeland Collection, pl. 33, *fig.* 6.

14. Seal in the form of a Man seated on a brown tree-stump playing the bagpipes; he wears a pink hat, yellow coat and green breeches; the base is white with the motto in red, "INSTRUMENT D'AMOUR." Mounted. H. 1·1 ins.

In the collection of Mr. and Mrs. H. Bryant.

15. Seal in the form of Cupid disguised as a Barrister with wig and gown; he has a book under his left arm, and stands on a white base, his quiver lies on the ground behind him, inscribed with the motto in red, "JE PLAIT POUR MA BELLE." Mounted. H. 1·2 ins.

In the collection of Mr. and Mrs. H. Bryant.

Later model with green base in the collection of Mrs. Meyer Sassoon.

Founded on an 18th Century Meissen statuette. See Hannover, Pottery and Porcelain, Vol. III., p. 96, fig. 158.

16. Seal in the form of a Gardener standing by a green stump, with a red watering can; he wears a black hat, white jacket with a red edge and yellow breeches; the base is white with the motto in red "LE REFRAICHISSEMENT." Mounted. H. 1·1 ins.

In the collection of Mr. and Mrs. H. Bryant.

„ „ *G. E. Bryant.*

17. Seal in the form of a Man seated on a green mound, resting on his stick, with a basket on his back containing flowers; he wears a black hat, pink coat and yellow breeches; the base is white with the motto in red, "FLEURS POUR FAIRE L'AMOUR." Mounted. H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.

„ „ *G. E. Bryant.*

Later model with green base, Schreiber Collection, Victoria and Albert Museum, 327.

18. Seal in the form of a Woman standing with a basket on her back, holding a dove, and a dog by her side; she wears a white dress, decorated

with a pattern in red and gold; the base is white with the motto in red, "PROTEGEZ L'AMOUR & L'INNOCENCE." Mounted. H. 1 in.

In the collection of Mr. and Mrs. H. Bryant.
„ „ *Mrs. Meyer Sassoon.*
Later model with green base in Schreiber Collection, Victoria and Albert Museum, 327. *See pl.* 42, *fig.* 22.

19. Seal in the form of a Female Bust, holding a basket filled with flowers; she wears a white hat with a blue ribbon, lined with yellow, a flowered cape over her shoulders edged with blue, white bodice trimmed with blue, and mauve stripes on the base. Mounted. H. 1·2 ins.

In the collection of Mr. and Mrs. H. Bryant.

20. Seal in the form of a Boy wearing a mask, seated on a green mound playing the flute; he wears a pink and blue hat, yellow coat with a pink lining, white waistcoat with blue spots trimmed with pink and yellow breeches with dark blue stripes; the base is white with the motto in red, "TOUJOURS GAI." Mounted. H. 1·2 ins.

In the collection of Mr. and Mrs. H. Bryant.
Clay Squeeze in the Copeland Collection, pl. 33, *fig.* 7.
See Lichfield, Pottery and Porcelain, plate facing p. 128.
Founded on the scent-bottle, pl. 25, *fig.* 1.

21. Seal in the form of a grotesque figure of a Man wearing a mask, standing by a green stump; he wears a black three-cornered hat with a pink rosette on left, a white frill round his neck, white coat trimmed with blue and pink, the skirt of which he holds out with both hands, and black breeches; the base is white, slightly concave underneath, mottled with green. H. 1·2 ins.

In the collection of Dr. and Mrs. H. Bellamy Gardner.

22. Seal in the form of a grotesque figure of a masked Woman dancing; she has a pink bow in her hair, and is holding out her white apron, over a

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white skirt trimmed with pink; the base is white and slightly concave, mottled with green. H. 1 in.

Schreiber Collection, Victoria and Albert Museum, 324.

23. Seal in the form of a Punchinello standing on a green base; he wears a black and yellow hat with a pink plume, a flowing pink and ermine robe, over a white jacket decorated with flower sprays, trimmed with pink, and black breeches. Mounted. H. 1·2 ins.

Franks Collection, British Museum, Catalogue II. 229.

24. Seal in the form of a masked Woman dancing; she has a blue bow in her hair, blue frill round her neck, a yellow bodice with a blue bow, she holds out her white apron over a yellow skirt with pink stripes, and blue bows to her shoes; the base is white with the motto in red, "TOUJOURS GAI." Mounted. H. 1·1 ins.

In the collection of Mrs. Meyer Sassoon.
See King, Chelsea Porcelain, pl. 47, *fig.* 4.

Plate 40

1. Seal in the form of a Man seated astride a barrel; he wears a black conical hat, pink coat and yellow breeches, white base. H. 1 in.

Franks Collection, British Museum, Catalogue II. 194.

2. Seal in the form of Cupid with a crossbow, standing by a mound mottled with green; the base is white with the motto in red, "JE TIRE AU COEUR;" metal mount and seal engraved with Cupid with a bow in one hand and a key in the other inscribed "FIDELLE." H. 1·2 ins.

In the collection of Herr Otto Blohm.

„ „ *Dr. and Mrs. H. Bellamy Gardner. Plain white.*

Founded on the scent-bottle, pl. 22, *fig.* 5.

3. Seal in the form of a Monkey seated on a white mound, beating a drum, it is dressed in a yellow jacket edged with red, a blue band round the waist, and a three-cornered hat; the base is white decorated with flower sprays, with an elaborate metal mount and seal. H. (without mount) 1·2 ins.

In the collection of Herr Otto Blohm.

4. Seal in the form of a Monkey playing on the kettle drums, it wears a black three-cornered hat and mauve coat; the base is coloured green. H. 1·1 in.

In the collection of Herr Otto Blohm.

5. Seal in the form of a Lion lying on a green mound, the rim of the base is gilded, concave underneath. H. ·8 in.

In the collection of Mr. F. T. Galsworthy.

See Jewitt, Vol. I., p. 180. "3 *dozen of lyons.*"

6. Seal in the form of a conical Cage, inscribed in red, "EN VAIN." Metal mount and cornelian seal engraved with a bird perched on top of an open cage and legend "J'AIME LE LIBERE" (sic). H. 1·1 ins.

Franks Collection, British Museum, Catalogue II. 223.

7. Seal in the form of a Vase of Flowers, inscribed in red "EFFET DU PRI . . . ;" metal mount with cornelian seal engraved with a flower in a pot, and legend "ODORIFERENT." H. 1 in.

Franks Collection, British Museum, Catalogue II. 208

8. Vinaigrette or thimble case, with metal ring and mount, decorated with pink roses. H. 1 in.

In the collection of Herr Otto Blohm.

9. Seal in the form of a Birdcage, on a green base with gold rim. H. ·8 in.

In the collection of F. T. Galsworthy.

10. Seal in the form of a Clock-case set with a compass and metal medallion, with tragic mask at back, inscribed "J'AIME A TOUT HEURE." Metal mount and cornelian seal engraved with a Cupid and legend "VIVE L'AMOUR." H. 1·1 ins.

Franks Collection, British Museum, Catalogue II. 210.

11. Seal in the form of the grotesque figure of a masked Man, standing on a white base with the motto in red, "TOUJOURS GAI"; he wears a black three-cornered hat, short white jacket with frilled collar, decorated with pink roses, and black breeches. H. 1 in.

In the collection of Herr Otto Blohm.

12. Seal in the form of a Lady standing on a white base, holding a mask in her right hand; she has a bow in her hair, pink jacket, green bodice and yellow skirt with a pink rose pattern, the motto in red, "JE VEUX PLAIRE." Metal mount and seal engraved with an anchor and inscribed "BON ES PERANCE" (sic). H. 1·4 ins.

In the collection of Herr Otto Blohm.

13. Seal in the form of a grotesque figure of a Man standing on a white base; he wears a mask, a pale yellow three-cornered hat, pale yellow jacket with frilled collar edged with red, blue decoration and pink roses on the jacket, and black breeches. H. 1·4 ins.

In the collection of Herr Otto Blohm.

14. Seal in the form of Cupid standing by a tree-stump, holding a tray full of hearts; the base is white with the motto in red, "RECEVEZ LE PLUS FIDELE." Metal mount and seal engraved with a head, inscribed "C'EST A VOUS." H. 1·4 ins.

In the collection of Herr Otto Blohm.

15. Seal in the form of a Shepherd shearing sheep; the base is white, the upper portion tinged with green, the motto in red, "JE RAFFRAICHIT L'INNOCENCE." Metal mount and seal engraved with a winged heart above a globe inscribed "TOUT POUR VOUS." H. 1·1 ins.

In the collection of Herr Otto Blohm.

See Jewitt, Vol. I., p. 179, "1 *dozen and* 6 *shephard sheering a sheep.*"

16. Seal in the form of a Man in fancy dress holding a mask in his left hand; he wears a blue and red cap, flowing mauve cloak lined with turquoise, a white waistcoat with a red design, and mauve trousers; the base is white and solid, with the motto in red, "TOURJOURS GAI," mottled with green underneath. H. 1 in.

In the collection of G. E. Bryant.

Clay squeeze of this seal in the Copeland Collection, pl. 33, *fig.* 9.

17. Seal in the form of a Chinaman with a fan, seated on the ground; the base is white with the motto in red, "MUNI POUR VOUS RESSISTER." Metal mount and seal engraved with a flying Cupid holding a heart, two more hearts on the ground, inscribed "UN ME SUFFIT." H. 1·1 in.

In the collection of Herr Otto Blohm.

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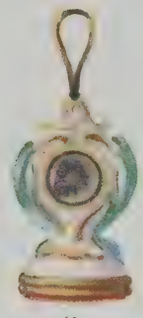
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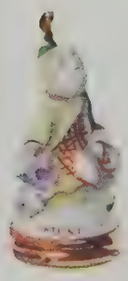
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18. Seal in the form of a Chinaman as a gardener, standing by a flowering tree gathering a flower; he wears a green hat, white flowing robe with a pattern in red, pink waistcoat and pale yellow trousers, the base is white with metal mount. H. 1·3 in.

Hamburg Museum Collection.
Later model of this seal, see pl. 36, *fig.* 12.

19. Seal in the form of a Shepherd Boy seated on a green mound playing the bagpipes; he wears a blue hat with the brim turned up, yellow jacket with pink collar, and black breeches; the base is white with the motto in red, "TOUJOURS GAY." Metal mount and seal engraved with two hearts pierced by an arrow, inscribed "LES UNIT."

In the collection of Herr Otto Blohm.
Evidently by the same modeller of the seal on pl. 37, *figs.* 4 *and* 5.

20. Seal in the form of a Woman playing the hurdy-gurdy; she wears a pink dress, and is standing on a white base, with the motto in red, "UNSIGNE D'AMOUR," solid underneath and mottled with green. H. 1 in.

In the collection of Herr Otto Blohm.
Later model of this subject see pl. 41, *fig.* 16.

Plate 41

All these seals are Derby-Chelsea and some are possibly Derby. Only two are founded on early models, No. 1, The Chinaman with 'cello, and No. 18, The Milkmaid, see Pl. 37, fig. 13. No. 6, The fine Gentleman with a muff is mentioned by Jewitt in the weekly bills for May 12th—19th, 1770. I include these seals to show how differently they are treated to the early Chelsea seals.

1. Seal in the form of a Chinaman seated playing a 'cello; he wears a black hat, red and yellow costume, seated on a green mound with gold rim, concave underneath. H ·9 in.

In the collection of Mrs. Meyer Sassoon.
„ „ *Mr. F. T. Galsworthy.*

2. Seal in the form of a Chinaman seated on a green mound with a basket of vegetables by his side; he wears a black hat, chocolate coloured robe and yellow trousers; the base is green with gold rim, concave underneath. H. 1·1 ins.

In the collection of Mrs. Meyer Sassoon.

3. Seal in the form of a Gardener standing by a brick pedestal, with a flower pot in his left hand; he wears a black hat, blue waistcoat, white shirt and mauve breeches; the base is green with a gold rim, concave underneath. H. 1·1 ins.

In the collection of Mr. F. T. Galsworthy.

4. Seal in the form of Cupid seated by a brick pedestal, he wears a wig and gown, and is writing; the base is green, mounted as a seal. H. ·9 in.

In the collection of Mrs. Meyer Sassoon.

5. Seal in the form of a Boy posing; he wears a black cap, blue cloak fastened with a brooch, purple jacket, mauve breeches striped with gold; he stands by a green tree-stump on a green base, with gold rim. H. 1·1 ins.

In the collection of Mrs. Meyer Sassoon.

6. Seal in the form of a fine Gentleman with a muff. He wears a black three-cornered hat, crimson coat, blue breeches, and has an ermine muff, he stands on a green base with gold rim, concave underneath. H. 1·1 ins.

In the collection of Mr. F. T. Galsworthy.

See Jewitt, Weekly Bills, May 12-19th, 1770 : " 1 dozen and 6 fine gentlemen with a muff . . 1s. 9d."

7. Seal in the form of Cupid dressed as a sportsman, with black hunting cap, an orange sash slung round him, top boots, and his quiver slung behind, and with a bow in his left hand; green base with gold rim. H. 1·1 ins.

In the collection of Mr. F. T. Galsworthy.

8. Seal in the form of a Gallant bowing and supported by a green tree-stump, he has a black hat under his right arm, a mauve coat, white waistcoat with a pattern, and blue breeches; the base is green with gold rim. H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy.

9. Seal in the form of an Actor standing with hands on hips; he wears a pointed mauve cap with gold brim, a white frill round his neck, white jacket with red stripes and gold spots, yellow breeches, a red cloak hung from his shoulders and black top boots ; green base with gold rim, concave underneath. H. 1 in.

In the collection of Mr. F. T. Galsworthy.

10. Seal in the form of a Man standing with his hands on his hips; he wears a black hat, a white frill round his neck, yellow jacket spotted with gold, a red cloak hanging from his shoulders, and white breeches with a red check pattern; base green with gold rim, concave. H. 1·1 ins.

In the collection of Mrs. Meyer Sassoon.

11. Seal in the form of a Huntsman seated on a ground mound; he has a gun in his right hand, a wallet slung round his shoulder, and is caressing a dog

on his left; base green with gold rim, concave underneath. H. ·9 in.

In the collection of Mr. F. T. Galsworthy.

12. Seal in the form of a Shepherd Boy seated on a grassy mound, leaning against a tree stump, playing the flute, a dog by his side and a lamb lying down behind; he wears a black hat, chocolate-coloured coat, with a gilt strap over his right shoulder with a bag slung behind, white waistcoat with red spots and pink knee breeches; green base with gold rim, concave underneath. H. 1·2 ins.

In the collection of Mrs. Meyer Sassoon.
„ „ *Mr. F. T. Galsworthy.*

13. Seal in the form of Cupid dressed as a huntsman, with a gold hunting-horn slung at his right side; he wears a black hat, red waistcoat, yellow breeches and black top boots, a dog sits by him on the right, and he holds a club in his right hand; green base with gold rim, concave underneath. H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy.

14. Seal in the form of a Lady seated, caressing a dog at her right side; she wears a crimson bodice, and pink skirt with a red pattern; green base with gold rim. H. 1 in.

In the collection of Mr. F. T. Galsworthy.

15. Seal in the form of a Huntsman seated on a green mound, with a hound lying beside him; he wears a black cap, red coat and mauve breeches, he has a bag slung behind with a gilt strap; green base and gold rim, concave underneath. H. 1 in.

In the collection of Mrs. Meyer Sassoon.

16. Seal in the form of a Womam standing on a green base, playing the hurdy-gurdy; she wears a black hat, red bodice, and yellow skirt with black

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spots; green base with gold rim, solid underneath. H. 1 in.

In the collection of Evelyn, Lady Alington.

17. Seal in the form of a Woman standing holding out her apron; she wears a white cap, red bodice, mauve skirt, and a white apron with gold spots; green base with gold rim, concave underneath. H. 1·1 ins.

In the collection of Mr. F. T. Galsworthy.

18. Seal in the form of a Milkmaid, carrying two buckets slung from her shoulders, she wears a black hat, and crimson and yellow costume; green base with gold rim, concave underneath. H. 1·1 ins.

In the collection of Mr. F. T. Galsworthy.
Founded on the early Chelsea model, pl. 37, fig. 13.

19. Seal in the form of a Lady standing on a green mound, with hands on her hips, she wears a long flowing crimson dress trimmed with gold, a small apron with a gold pattern, and a skirt with blue, red and gold stripes; green base with gold rim, concave underneath. H. 1·1 ins.

In the collection of Mrs. Meyer Sassoon.

20. Seal in the form of a woman carrying a basket of grapes in her right hand, she holds a bunch in her left; she wears a pink shawl over her shoulders, a white apron trimmed with gold, and mauve skirt; green base with gold rim, concave underneath. H. 1·1 ins.

In the collection of Mrs. Meyer Sassoon.
Schreiber Collection, Victoria and Albert Museum, 327 i.

Plate 42

1. Seal in the form of a fine Gentleman standing with arms folded, supported by a green mound; he wears a black hat, brown coat, yellow waistcoat and pink breeches; the base is green with a gold rim, concave underneath. H. 1·2 ins.

Messrs. Hyam & Co.

2. Seal in the form of a Monkey seated on a green base, with gold rim, concave underneath. H. ·1 in.

Messrs. Hyam & Co.

3. Seal in the form of a Chinaman seated on a green mound smoking; he wears a black cap, pink robe and blue trousers; the base is green with a gold rim, concave underneath. H. ·9 in.

Messrs. Hyam & Co.

Jewitt, Ceramic Art, Vol. I., p. 180, *Weekly Bills*, 1770-1773, "*Jewitt, 1 dozen and 6 Chinese men a smoking . . . . 1s. 9d.*"

4. Seal in the form of a Highlander seated on a green mound playing the bagpipes; the base is green with a gold rim, concave underneath. H. 1 in.

Messrs. Hyam & Co.

5. Seal in the form of a Negro Slave, kneeling in the act of asking for mercy; the base is green with a gold rim, concave underneath. H. 1 in.

In the collection of Mrs. Meyer Sassoon.

6. Seal in the form of a Courtier standing by a tree-stump; he wears a black hat, a white frill round his neck, white jacket with a pattern in gold, and crimson breeches; the base is green with a gold rim, concave underneath. H. 1·1 ins.

Messrs. Hyam & Co.

7. Seal in the form of a Harlequin, with a domino; the base is green with a gold rim, concave underneath. H. 1·1 ins.

Messrs. Hyam & Co.

Jewitt, Ceramic Art, Vol. I., p. 180, *Weekly Bills*, 1770-1773, "*Seals, 3 dozen Arliquens . . . . 2s. 4d.*"

8. Seal in the form of a Woman dancing; she wears a crimson bodice cut low at the neck, a blue-green skirt, and a white apron with a pattern in gold, which she is holding out; the base is green and slightly concave. H. 1·1 ins.

Messrs. Hyam & Co.
Schreiber Collection, Victoria and Albert Museum, 327 m.
See pl. 39, fig. 22, for an earlier model.

9. Seal in the form of Cupid disguised as a Grandee, with a sword at his right side; the base is green with a gold rim, concave underneath. H. 1·1 ins.

Messrs. Hyam & Co.

10. Seal in the form of Cupid bending his bow, he stands on a green base with gold rim, concave underneath. H. 1·2 ins.

Messrs. Hyam & Co.
See pl. 35, fig. 15, for an earlier model.

11. Seal in the form of Cupid at an anvil hammering out hearts; the base is green with two hearts in gold painted on it, gold rim, and concave underneath. H. 1·1 ins.

Messrs. Hyam & Co.
See pl. 36, fig. 20, for an earlier model.

12. Seal in the form of a Bullfinch, sitting on a green mound, with gold rim, concave underneath. H. 1 in.

In the collection of Mrs. Meyer Sassoon.
Jewitt, Ceramic Art, Vol. I., p. 180, Weekly Bills, 1770-1773: "Seals, 3 dozen Bullfinches . . . . 3s. 6d."

13. Seal in the form of Cupid seated on a grass mound, his left hand resting on a globe, and with his right holding a spy-glass to his right eye; he has a yellow wrap falling from his right shoulder, and a gold quiver slung behind; the base is green with a gold rim, concave underneath. H. 1 in.

In the collection of Mrs. Meyer Sassoon.

14. Seal in the form of Cupid standing by an altar, blowing up a flame with bellows, a dog is seated beside him, on a green base with gold rim, base flat and solid underneath. H. 1 in.

In the collection of Mrs. Meyer Sassoon.

15. Seal in the form of Cupid standing by a green stump, holding a wine cup in his left hand and a staff in his right, draped with bunches of grapes and vine leaves which girdle him; the base is green with a gold rim, concave underneath. H. 1.3 ins.

In the collection of Mrs. Meyer Sassoon.

16. Seal in the form of Cupid seated on a green stump, with two billing doves on the ground beside him, he wears a yellow wrap, and his quiver slung behind; the base is green with a gold rim, concave underneath. H. 1·1 in.

In the collection of Mrs. Meyer Sassoon.

17. Seal in the form of a Woman posing with her hands on her hips; she wears a round black hat, red bodice trimmed with gold, a white apron held up in her left hand, over a blue skirt; the base is green with a gold rim, flat and solid underneath. H. 1 in.

In the collection of Mrs. Meyer Sassoon.

18. Seal in the form of a Drummer Boy standing by a green stump, he has his drum at his left side which he is beating; the base is green with a gold rim, flat and solid underneath. H. 1 in.

In the collection of Evelyn, Lady Alington.

19. Seal in the form of a Huntsman standing on a green base blowing a hunting-horn, with two hounds sitting behind him; he wears a black hunting cap, red coat with a gold edge, grey-blue waistcoat, mauve-and-white-striped breeches and black top boots, he has a blue wallet slung at his right side by

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a gold strap; the base is green with gold rim, concave underneath. H. 1·2 ins.

In the collection of Dr. and Mrs. H. Bellamy Gardner.
„ „ *Mrs. Meyer Sassoon.*
Schreiber Collection, Victoria and Albert Museum, 327 g.
Base solid underneath.

20. Seal in the form of a Boy seated on a grass mound, playing the flute; he wears a black hat, red coat with a pink lining, edged with gold, white shirt, and yellow breeches tied at the knees with gold ribbon; the base is green with a gold rim, concave underneath. H. 1·1 ins.

In the collection of Dr. and Mrs. H. Bellamy Gardner.

21. Seal in the form of a Shepherd Boy seated playing the bagpipes; he wears a black hat, mauve coat, and pale blue breeches tied at the knees with gold ribbon; the base is green with a gold rim, concave underneath. H. 1·1 ins.

Schreiber Collection, Victoria and Albert Museum, 327 b.
In the collection of Mrs. Meyer Sassoon.

22. Seal in the form of a Girl carrying a basket on her back, with a dog sitting at her feet; the base is green with a gold rim, concave underneath. H. 1 in.

Schreiber Collection, Victoria and Albert Museum, 327 c.
See pl. 39, fig. 18 for an earlier model.

23. Seal in the form of a Man seated with a basket of flowers on his back, leaning on a stick; he wears a black hat, red coat and yellow breeches; the base is green with a gold rim, concave underneath. H. 1·1 in.

Schreiber Collection, Victoria and Albert Museum, 327 n.
In the collection of Mr. F. T. Galsworthy.

24. Seal in the form of a Man in Turkish dress, with a sword at his right side; the base is green with a gold rim, solid underneath. H. 1·1 ins.

Schreiber Collection, Victoria and Albert Museum, 327 e.
In the collection of Mr. F. T. Galsworthy.

Plate 43

A collection of 25 Chelsea Seals in the possession of Herr Otto Blohm. It is possible that Nos. 15 and 17 may belong to a Continental Factory.

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Plate 44

1. Seal in the form of a Pierrot, plain white, base concave underneath. H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy.

2. Seal in the form of a grotesque Woman dancing, plain white, metal mount. H. 1 in.

In the collection of Mr. F. T. Galsworthy.
„ „ *Dr. and Mrs. H. Bellamy Gardner.*

3. Seal in the form of a Vase, with lion mask handles, plain white, metal mount. H. 1 in.

In the collection of Mr. F. T. Galsworthy.

4. Seal in the form of a Nurse and Child, plain white, metal mount. H. 1 in.

In the collection of Mr. and Mrs. H. Bellamy Gardner.
Founded on the scent-bottle, pl. 27, fig. 3.

5. Seal in the form of a Lady with a muff, plain white, base concave underneath. H. 1·2 ins.

In the collection of Mr. F. T. Galsworthy.

6. Seal in the form of a Kneeling Figure, plain white. H. ·8 in.

Franks Collection, British Museum, Catalogue II. 190.

7. Seal in the form of Cupid pursued by a Dragon, plain white, concave underneath. H. 1 in.

In the collection of Dr. and Mrs. H. Bellamy Gardner.

8. Seal in the form of a Figure on a Camel, plain white. H. 1 in.

Franks Collection, British Museum, Catalogue II. 188.

9. Seal in the form of a Horseman, plain white. H. 1 in.

Franks Collection, British Museum, Catalogue II. 193.

10. Seal in the form of a Dog seated, plain white, concave underneath. H. ·8 in.

Franks Collection, British Museum, Catalogue II. 192.

11. Seal in the form of a Punchinello, plain white, base solid. H. 1 in.

In the collection of G. E. Bryant.
" " *Dr. and Mrs. H. Bellamy Gardner.*
" " *Mrs. Radford.*

12. Seal in the form of a Figure in Roman costume, plain white, base concave. H. 1·3 ins.

Franks Collection, British Museum, Catalogue II. 191.
In the collection of Mr. R. Gelston.

13. Seal in the form of a Lady holding a mask, plain white, base concave. H. 1·3 ins.

In the collection of Dr. and Mrs. H. Bellamy Gardner.

14. Seal in the form of Cupid with a cross-bow, plain white, base concave. H. 1 in.

In the collection of Dr. and Mrs. H. Bellamy Gardner.
See coloured example, pl. 40, *fig.* 2. *Founded on the scent-bottle, pl.* 22, *fig.* 5.

15. Seal in the form of a Man kneeling with a basket, plain white, base concave. H. 1 in.

Franks Collection, British Museum, Gatalogue II. 189.

Top Row		1	2	3	4	5
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4th	„	16	17	18	19	20

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16. Seal in the form of a Woman dancing, plain white, base solid. H. ·9 in.

In the collection of G. E. Bryant.

17. Seal in the form of a Chinaman playing a 'cello, plain white, base concave. H. 1·1 ins.

In the collection of G. E. Bryant.

18. Seal in the form of Shakespeare, standing by a pedestal, plain white, mounted. H. 1·3 ins.

In the collection of G. E. Bryant.
„ „ *Dr. and Mrs. H. Bellamy Gardner.*
„ „ *Mr. F. T. Galsworthy.*
„ „ *Mrs. Radford.*
Schreiber Collection, Victoria and Albert Museum, 313.
Founded on the scent-bottle, pl. 27, *fig.* 1.

19. Seal in the form of Cupid pouring water from a pitcher, plain white, base concave. H. 1·1 ins.

In the collection of G. E. Bryant.
Founded on the scent-bottle, pl. 22, *fig.* 4.

20. Seal in the form of a Woman seated, playing the zither, plain white, base concave. H. 1·2 ins.

In the collection of G. E. Bryant.

VII. BONBONNIERES, PATCH-BOXES AND ETUIS

The majority of the Chelsea Bonbonnières are late, some belonging to the Gold Anchor Period, 1760-1769, and some to the Derby-Chelsea Period. The Cupid and Lamb was made in the Derby-Chelsea Period, as we see from Jewitt, *Ceramic Art*, *vol.* 1, *p.* 181. "Weekly accounts from 1770-73 : 21 Snuff-boxes of Cupid and Lamb . . . £1 4 6." The base is plain, without flowers in relief and painted a pale green, *pl.* 47, *fig.* 3. There is a 19th Century French reproduction of this model, which has flowers in relief on the base, *pl.* 48, *fig.* 1. It is hard paste with a greasy appearance, and is mounted with a porcelain lid. There were two periods of the "Billing Doves" bonbonnière, Gold Anchor Period, *pl.* 46 *figs.* 5 and 6, and Derby-Chelsea, *pl.* 47, *fig.* 4. Nearly all the bonbonnières have the interior plain white, painted with small sprigs of flowers, the inside and sometimes the outside of the rim is painted with a wavy green and blue design. I have only met with two which have been left plain white, in the form of birds' nests, *pl.* 51, *fig.* 5, with three birds peeping out. The box is elaborately built up, and has a branch running across the top bearing a ribbon on which a motto would have been inscribed, if the box had been decorated. There is a box in the Hutton Collection with two birds and their young in a nest, delicately coloured, *pl.* 48, *fig.* 4, but left plain white inside, this is unmounted as so many of the bonbonnières are. When mounted they usually have a Battersea enamel lid painted with flowers, or lids of agate, jasper, glass, etc., but I have seen no Chelsea bonbonnière with a porcelain lid. We are able to see that Chelsea patch boxes were made prior to the date 1766, from the following extract:—From the sale catalogue of a gentleman's effects sold by Mr. Christie, Dec. 1766. "Four Chelsea patch boxes neatly mounted £1 7 0." The French bonbonnières, such as Mennecy, have a uniform type of contemporary silver mount and are fitted with porcelain lids, and it is quite impossible to mistake these for Chelsea. The Etuis or needlecases are nearly all Gold Anchor Period, a few possibly earlier, and many have very elaborate gilding and intricate designs.

Plate 45

1 & 3. Bonbonnière in the form of Two Lovers seated on a grassy mound, the man has his right arm round her waist and is chucking her under the chin with his left hand; he is dressed in a crimson jacket and mauve knee breeches, with blue bows at the knee, his yellow three-cornered hat is thrown on the grass behind them. She wears a blue bodice, low at the neck, white skirt with a crimson and gold pattern, she has a spaniel on her lap. The bonbonnière is unmounted, and the concave base is decorated inside with a branch of roses and leaves in gold, surrounded by a motto in red, "SOUVENEZ VOUS DE MOY." About 1760. H. 1·6 ins.

In the collection of G. E. Bryant.

2. Bonbonnière in the form of a Man's Head; the man has a slight brown moustache and hair, and wears a soft turquoise-blue cap with scarlet and mauve plumes and ermine border. Metal mount with lid of Battersea enamel; the inside of the bonbonnière and the enamel lid, both inside and outside, are painted with sprays of flowers. About 1760. H. 2·7 ins.

Schreiber Collection, Victoria and Albert Museum, 276, *pl.* 33.
See Church, fig. 2.
Franks Collection, British Museum, Catalogue II. 169, *pl.* 16.
In the collection of Mr. Leonard Harrison.
„ „ *Mrs. C. H. T. Hawkins.*
See Lady Schreiber's Journals II., p. 306.

4. Bonbonnière in the form of Europa garlanding the bull; she is kneeling on the ground by the side of the bull, placing a garland of flowers round its neck; she wears a blue wrap over her shoulders and an elaborately painted skirt in green, gold and red, a ribbon bears the motto in red, "TROMPERIE D'AMOUR." Gold mount and lid. About 1760. H. 1·8 ins.

Franks Collection, British Museum, Catalogue II. 160.
In the collection of the late Mrs. Salting.

5. Bonbonnière in the form of Europa garlanding the bull; she is kneeling on the ground which is painted green with a few flowers in relief, and is placing a garland round the bull's neck; she wears a pink dress with

slight pattern in gold. Metal mount and lid of Battersea enamel. About 1760. H. 1·8 ins.

In the collection of Mr. and Mrs. H. Bryant.

6. Bonbonnière in the form of a figure of a Lady caressing a dog. The lady sits on a green mound and wears a white cap with purple ribbon and a Watteau dress embroidered with sprays of red flowers. Metal mount and Battersea enamel lid painted inside and outside with flowers. About 1760. H. 2·1 ins.

Schreiber Collection, Victoria and Albert Museum, 271, *pl.* 32.

7. Bonbonnière in the form of Cupid playing on a pair of kettle-drums. Cupid is seated on a mound covered with flowers, with crimson drapery across his knees and a blue fillet in his hair. A ribbon edged with gold, with the motto in red, " POUR LES CAVALIERS DE CITHERE" passes over his right shoulder. The kettle-drums at his side are hung with flowered cloths edged with gold. Metal mount with Battersea enamel lid. The inside of the bonbonnière and the enamel lid both inside and outside, are painted with sprays of flowers. H. 2·9 ins.

Schreiber Collection, Victoria and Albert Museum, 270, *pl.* 32.
See Church, fig. 1.
See Lady Schreiber's Journal, I., p. 231.

8. Bonbonnière in the form of a Boy trying to rouse a pig on a green mound, with flowers in relief. He wears a blue hat, a white jacket with a red and gold pattern, and scarlet breeches, a ribbon passes over his left shoulder edged with gold and the motto in red, " PEINE PERDUE." Chased gold mount and agate lid. H. 1·9 ins.

Franks Collection, British Museum, Catalogue II. 161, *pl.* 16.
In the collection of Mrs. C. H. T. Hawkins.

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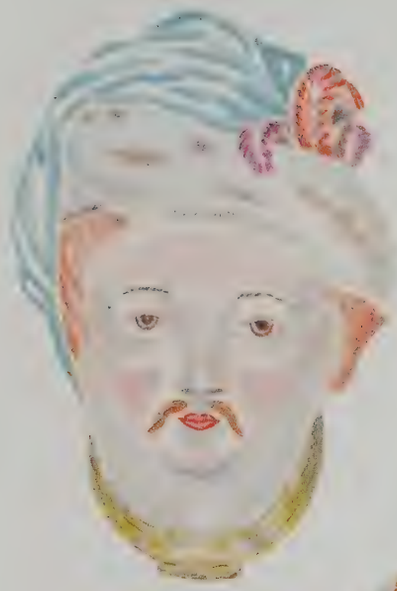

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Plate 46

1. Bonbonnière formed with a Woman lightly draped with a blue scarf round her shoulders and a white skirt painted with roses, she is seated on a grassy mound painted with roses. In her left hand she holds a dove, and with her right she is holding a Cupid, who also holds a dove. She has a flower in her hair. Metal mount to the lid, which is of agate with the motto in gold on white enamel, "RIEN N' EST TROP BON POUR CE QU'ON AIME." The inside of the box is painted with flower sprays, and the inner rim painted with a green wavy pattern. About 1773. H. 1·9 in., L. 1·7 in.

Same period as rose pattern scent-bottles.
In the collection of the late Mrs. Salting.

2. Bonbonnière formed with two naked Children holding a lamb on a grassy mound, painted with sprays of pink roses. Metal mount to the lid, which is of Battersea enamel, decorated with flower sprays. The inside of the box is painted with a spray of roses, and has the inside of the rim painted with a green wavy pattern. About 1773. H. 1·8 in., L. 1·8 in.

In the collection of the late Mrs. Salting.

3 & 4. Bonbonnière formed of two Cupids sprawling on a mound with flowers in relief, with a garland of vine leaves and bunches of grapes. A quiver is on the ground by the side of one of them, tied with a ribbon, bearing the motto (partly illegible) "FAIT L'UN PA . . . . . E." Battersea enamel lid with flower sprays, with metal mount. The edge of the ribbon bearing the motto is gilded, the inside of the box painted with three flower sprays. About 1765. H. 2·5 ins., L. 2·4 ins.

In the collection of the late Mrs. Salting.

5. Bonbonnière in the form of two Doves billing, with a garland of flowers and leaves in relief, a quiver is on the ground between them, with a ribbon edged with gold bearing the motto in red, "SORT DIGNE D'ENVIE," metal mount to the lid. About 1765. H. 2·1 in., L. 2·1 ins.

Messrs. Stoner & Evans.

6. Bonbonnière in the form of two Doves billing, same model as No. 5 differently coloured, and with the ribbon in the form of a lover's knot with the motto in red, "PLAISIRS RECIPROQUES." About 1765. H. 2·1 ins., L 2·1 ins.

In the collection of Mrs. C. H. T. Hawkins.

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Plate 47

1. Bonbonnière in the form of a flowery bank with Shepherd Boy reclining with flute and music, a sheep and a lamb beside him; inscribed "GAGE DE MA AMITIE." Unmounted. L. 2 ins.

Franks Collection, British Museum, Catalogue II. 164.
Messrs. Stoner & Evans.

2. Bonbonnière in the form of the British Lion devouring the Gallic Cock, inscribed "MALGRE TA FIERTE TU PERIS." Metal mount and lid with embossed panel, the subject being "The sacrifice of Isaac." About 1760. H. 2·5 ins., L. 2·7 ins.

Franks Collection, British Museum, Catalogue II. 165.
See King, Chelsea Porcelain, pl. 46, *fig.* 2.
Two more known.

3. Bonbonnière in the form of Cupid tying round a lamb's neck a ribbon inscribed "TOUJOURS INNOCEMMENT HEUREUX." Unmounted. L. 1·7 in.

Franks Collection, British Museum, Catalogue II. 163.
In the collection of Mrs. A. E. Marlow.
„ „ *Mr. and Mrs. H. Bryant.*
„ „ *Mr. W. Larcombe.*
„ „ *Mrs. Radford.*
See Jewitt, Vol. I, p. 181, *Weekly Accounts from* 1770-73: "21 *snuff-boxes of Cupid and Lamb . . . .* £1 4 6."
19*th Century French reproduction, see pl.* 48, *fig.* 1.

4. Bonbonnière in the form of two Doves billing, over a bow and quivers inscribed "TOUJOUR AMOUREUX." Unmounted. About 1773. L. 1·6 in.

Franks Collection, British Museum, Catalogue II. 157.
Two more known.

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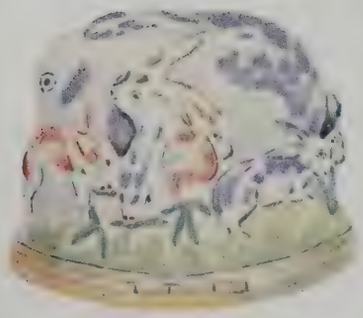

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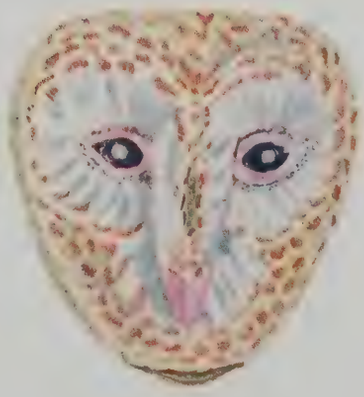

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5. Bonbonnière in the form of a flowery bank with reclining Figures, a man caressing a dog and a girl weeping, while another man holds a child's coffin before her; musical instrument on the ground; inscribed "VOIEZ Y VOTRE AMANT." Unmounted. About 1765. H. 2 ins., L. 2·4 ins.

Franks Collection, British Museum, Catalogue II. 162.
In the collection of the late Mrs. Salting.

6. Patch-box in the form of a Lady's Face, with lid of Battersea enamel, having a looking-glass inside and metal mount. The lady is wearing a white linen cap with a crimson feather on the front, and a yellow bow to fasten it under the chin. The enamel lid is painted with sprays of flowers. About 1770. H. 1·4 ins., L. 1·8 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, 277.

7. Bonbonnière in the form of a Rabbit and her young, with lid of Battersea enamel, having enamel and gilt metal mount. The rabbits are moulded in full relief and coloured after nature. The enamel lid is painted inside and outside with sprays of flowers. About 1760. H. 1·6 ins., L. 1·9 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, 274.

8. Bonbonnière in the form of a Basket of Fruit, with lid of Battersea enamel, a looking-glass inside and gilt metal mount. The fruit is coloured after nature; the basket, left white, is tied with a ribbon bearing the motto in red "L'AMOUR LES A CUEILLI (sic) POUR LA PLUS BELLE." The inside of the bonbonnière and the outside of the enamel lid are painted with sprays of flowers. About 1760. H. 1·4 ins., L. 2 ins.

Schreiber Collection, Victoria and Albert Museum, pl. 33, 275.
Modelled by the same hand as the scent-bottle, pl. 16, *fig.* 5, *which is inscribed with the last half of the motto.*
In the collection of Mrs. C. H. T. Hawkins. Modelled with flowers, see pl. 50, *fig.* 3.

9. Bonbonnière in the form of an Owl's Head; chased gold mount and lid with embossed ornaments (a monkey, etc.) and tortoise-shell lining; eyes set with diamonds. L. 1·9 ins.

Franks Collection, British Museum, Catalogue II. 168, *pl.* 16.

Plate 48

1. Bonbonnière in the form of Cupid seated on a grassy mound, which has flowers in relief, placing a collar round the neck of a lamb which is lying by his side. He has a quiver slung round him by a white ribbon edged with gold, and the motto in red, "PENSEZ A MOY." Metal mount and porcelain lid. H. 2·1 ins., W. 1·7 ins.

19th Century French Reproduction.

2. Bonbonnière in the form of a Boy struggling with a boar on a grassy mound, with flowers in relief. He wears a yellow hat, blue coat, and crimson breeches, he has a white strap over his shoulder with the motto in red, "PLUS DE BRUIT QUE DE PROFIT." Metal mount and Battersea enamel lid decorated with flowers, the inside of the box is painted with small flower sprays. About 1760. H. 2·1 ins.

In the collection of Mrs. C. H. T. Hawkins.
„ „ *Herr Otto Blohm.*

3. Bonbonnière in the form of a Shepherd Boy reclining on a mound with flowers in relief. He is playing the flute to a lamb which is lying by his side. He wears a blue coat edged with gold, a white waistcoat with a pattern in gold, striped breeches of mauve and grey; he has bare feet, a bag is slung over his shoulder by a strap which bears the motto "MA FLUTE LES DIVERTIT." Metal mount and Battersea enamel lid, decorated with flowers. The inside of the box is decorated with flower sprays. About 1760. H. 2·3 ins., W. 2·5 ins.

In the collection of Mrs. C. H. T. Hawkins.
Joicey Collection, London Museum.

4. Bonbonnière, unmounted, in the form of a Bird's Nest which contains two parent birds and six young. The parents are in the act of feeding their young. H. 1·9 ins.

In the collection of Mr. A. E. Hutton.

5. Bonbonnière in the form of a Mallard Duck swimming. Metal mount and Battersea enamel lid. About 1760. H. 1·6 in., W. 2·3 ins.

In the collection of Mrs. C. H. T. Hawkins.

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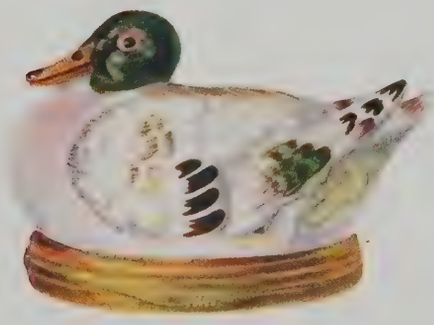

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Plate 49

1. Bonbonnière in the form of a Woman's Head, wearing a white cap with a pink frill, fastened under the chin with a pink bow. Chased metal mount to the lid of Battersea enamel, sprigs of flowers painted inside the box. L. 2·2 ins., H. 2 ins.

In the collection of Mrs. A. E. Marlow.

2. Bonbonnière in the form of a Mound with leaves and flowers in relief, upon which is spread a chart, set with a compass, telescope, sextant, etc. Chased metal mount to the lid. L. 2·5 ins., H. 1 in.

In the collection of Herr Otto Blohm.

3. Bonbonnière in the form of a Camel lying down with panniers across its back, with two lambs in one, and hay in the other, which the camel is eating; the base is white with scattered flowers and leaves in relief. Chased metal mount to the lid of Battersea enamel. L. 2·6 ins., H. 2·2 ins.

Victoria and Albert Museum. Presented by Mr. E. F. Broderip.

4. Bonbonnière in the form of a Woman's Head, wearing a white cap with feathers and a blue rosette, tied under the chin with a blue bow. Chased metal mount to the lid. L. 3·2 ins.

In the collection of Mr. L. Harrison.
" " *Mrs. A. E. Marlow.*

5. Bonbonnière in the form of a Man's Head wearing a turban, which is striped with red, white, green and mauve. Chased metal mount to the lid. L. 3 ins.

In the collection of Mr. A. E. Hutton.

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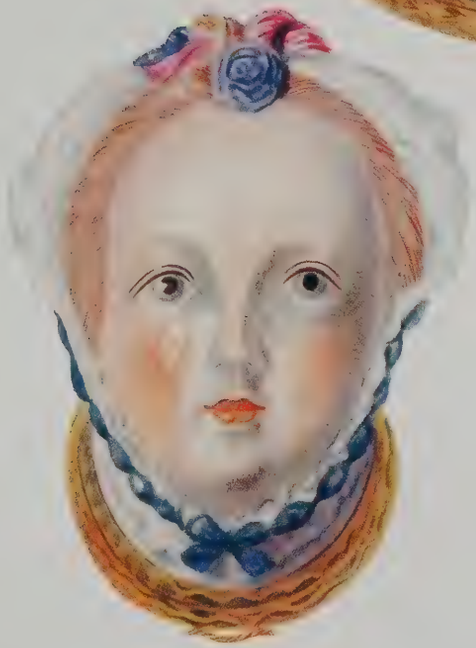

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Plate 50

1. Bonbonnière in the form of an oval Table-top laid for a convivial gathering, with gilt metal mounts. The table is covered with a flowered cloth with slight gilding. Upon it are laid a basket of grapes with a ribbon edged with gold bearing the motto "(BA)CCHUS VOUS INVITE," a wine flask, two glasses, a packet of tobacco and two clay pipes. The inside of the bonbonnière is painted with sprigs of flowers; the lid is missing. About 1760. H. 1·4 in.

Schreiber Collection, Victoria and Albert Museum, pl. 33, *fig.* 272.

2. Bonbonnière in the form of a Pug and Three Puppies, lying on a green mound painted with rose sprays, the inside of the rim of the bonbonnière is painted with a wavy green pattern. Metal mount and Battersea enamel lid. About 1773. H. 1·6 in.

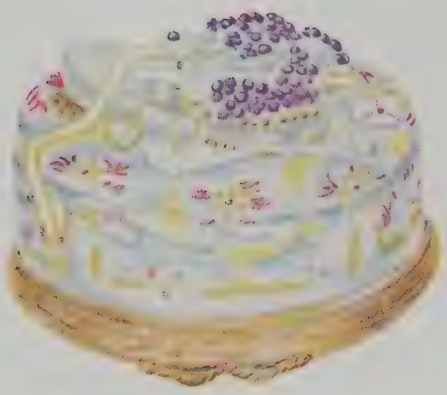
In the collection of Mrs. A. E. Marlow.
„ „ *the late Mrs. Salting.*

3. Bonbonnière in the form of a Basket of Flowers. The flowers are painted in natural colours in relief, the rim of the basket has slight gilding, and a ribbon is tied round with a lover's knot with the motto in red "VOUS LES MERITE." The inside of the bonbonnière is painted with sprigs of flowers, and the inside of the rim has a wavy green pattern. Metal mount. About 1760. H. 1·4 ins.

In the collection of Mrs. C. H. T. Hawkins.
Same model in Schreiber Collection, Victoria and Albert Museum, 275, *differently treated with fruit in relief. See pl.* 47, *fig.* 8.

4 & 5. Bonbonnière in the form of Cupid and an Infant Bacchus sprawling on a mound. Cupid is holding a wine cup to the lips of the infant, who has bunches of grapes and vine leaves round his head and waist; he grasps a wine bottle in his left hand. Cupid has a ribbon round his waist bearing the motto in red "POUR MA BELLE." The inside of the bonbonnière is decorated with a bouquet and sprigs of flowers. Unmounted. About 1765. H. 1·6 in.

In the collection of Mr. R. Gelston.



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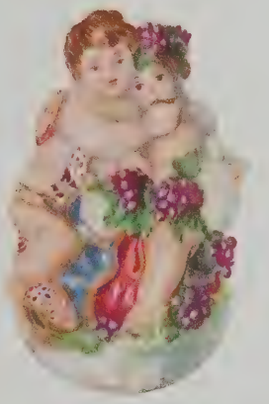

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6. Bonbonnière formed with a Shepherd and Shepherdess seated on a flowery mound, the shepherdess with her left arm round his waist, and he is placing a garland of flowers on her head. He wears a yellow coat trimmed with gold, and pink breeches, and has a wallet slung over his shoulder, his black hat is on his lap. She wears a blue bodice with a red skirt decorated with a flowered pattern in black and gold. A sheep lies at her feet, looking up at them. A ribbon tied with a bow with a gold edge bears the motto in red "VOUS AIMER FAIT MON BONHEUR." Gold mount to the lid, which is of agate. The inside of the bonbonnière is painted with three flower sprays. About 1760. H. 2·3 ins.

In the collection of the late Mrs. Salting.
„ „ *Hamburg Museum.*

7. Bonbonnière in the form of a Shepherd Boy, with two sheep and a dog, sprawling on a mound piping to them. The shepherd is lying on a mound playing the pipe, he wears a blue jacket lined with yellow, and has a ribbon over his right shoulder which bears the motto in red, "TELS SONT MES PLAISIRS," pink breeches; two sheep are lying by his side on the left, and a dog on his right; the base is green with flowers and leaves in relief. Metal mount to the lid which is of agate, the inside of the bonbonnière is painted with flower sprays. About 1760. H. 1·9 ins.

In the collection of Mrs. A. E. Marlow.

Plate 51

1. Bonbonnière in the form of a Boy struggling with a pig on a flowering bank; chased gold mount to the lid, inscribed "BRUIT POUR FEUT DE LAINE." H. 1·9 ins.

In the collection of Herr Otto Blohm.

2. Bonbonnière in the form of Cupid tying round a lamb's neck a ribbon; chased gold mount to the lid. H. 2·1 ins.

In the collection of Herr Otto Blohm.

3. Patch-box in the form of a Female Head with black domino and diamond eyes; metal mount to the lid.

In the collection of Herr Otto Blohm.

4. Etui in the form of a Female Bust, with a turquoise domino, eyes set with diamonds.

In the collection of the Baroness L. von. Schey.

5. Bonbonnière in the form of a Bird's Nest, plain white, with three birds peeping out, a branch running across the top with a ribbon; unmounted. L. 2 ins., H. 1·4 ins.

In the collection of G. E. Bryant.
Victoria and Albert Museum Collection.

6. Bonbonnière in the form of a Shepherd and Shepherdess on a flowering bank, with a sheep beside them; chased metal mount to the lid. H. 2·3 ins.

Hamburg Museum Collection.

7. Bonbonnière in the form of Cupid and a young Satyr sprawling on a mound, with flowers in relief, with a garland of vine leaves and grapes; chased metal mount to the lid. H. 2·5 ins., L. 2·4 ins.

Hamburg Museum Collection.

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Second Row 3 4 5
Third Row 6 7

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Plate 52

1. Etui with gilt decoration partly over a gros-bleu ground. Cylindrical in form, decorated with ornament in six spiral bands, consisting alternatively of gilt diaper-pattern on a white ground, and gilt flowers and leaves on a blue ground. About 1760. H. 4·3 ins.

Schreiber Collection, Victoria and Albert Museum. No. 264.

2. Etui representing Daphne turning into a laurel. She is holding up her arms and looking backwards over her right shoulder. Her lower limbs have changed into the trunk of the tree and leaves are sprouting from her head. About 1755. H. 5·4 ins.

Schreiber Collection, Victoria and Albert Museum. No. 263.

3. Etui in the form of a Garlanded Heart on a column. The lower part is painted to imitate marble, veined with crimson and gold ; upon the capital rests a heart wreathed in flowers applied in relief. Beneath the base of the column is painted a heart pierced by an arrow, encircled by the motto, "JE CONTRAINT LES PLUS HAUT (sic)." About 1670. H. 5·3 ins.

Schreiber Collection, Victoria and Albert Museum. No. 267.

4. Etui in the form of a figure of Cupid kneeling on a column and holding a pair of doves. The column, forming the lower part, is coloured and gilt to imitate red marble. Cupid kneels on his left knee and has green drapery thrown loosely round him, and a scarf over his right shoulder, with the motto in red, "IMITEZ NOUS." About 1760. H. 5·2 ins.

Schreiber Collection, Victoria and Albert Museum. No. 265.
In the collection of Evelyn, Lady Alington.
„ „ *Mrs. A. E. Marlow.*
See King, Chelsea Porcelain, pl. 48, *fig.* 2.
In the London Museum there is a metal Desk Seal founded on this model. A. 7647.

5. Etui surmounted by a Bird in a cage. Of cylindrical form, decorated with small circular gilt-bordered medallions enclosing roses and leaves in natural

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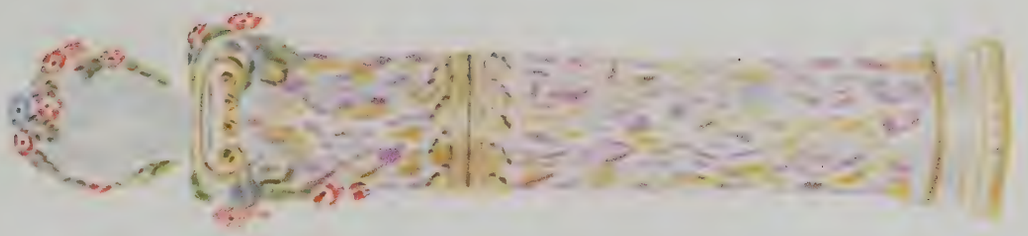

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colours. The plinth at the top on which the cage rests is inscribed with the motto in red, "JE VIS EN AMITI (sic)." About 1765. H. 4·8 ins.

Schreiber Collection, Victoria and Albert Museum. No. 268.

6. Etui surmounted by a Bust of a Lady. The upper part is moulded in the form of a lady wearing a pink hat with blue ribbon, and a figured mantle over a pink bodice with a flower stuck into it. The cylindrical lower portion is painted on the front with a drawn sword, planted on the ground between branches of palm and laurel, in an oval medallion bordered by pink ribbons, with the motto in red, "POUR L'HONEUR ET L'AMOUR." The remainder is decorated with panels of gilt scroll work. About 1765. H. 4·8 in.

Schreiber Collection, Victoria and Albert Museum. No. 266.

Plate 53

1. Etui, the upper half formed with a Female Bust, she wears a red feather in her hair, attached to a red and white drapery flowing behind, a blue-green wrap round her shoulders, and she wears a small bouquet of flowers. The lower half is decorated with an elaborate pattern in gold, and a medallion with a flaming heart pierced with three arrows, surrounded by a motto in red, "JE MEUR POUR VOUS." Gold mount. H. 5·2 ins.

In the collection of Mrs. C. H. T. Hawkins.

2. Etui, the upper half formed with Three Female Heads supporting a basket filled with flowers. The lower half with an elaborate pattern in gold and a medallion with Cupid holding a rose, and surrounded by a ribbon edged with mauve and tied with a lover's knot, with the motto, "POINT DE ROSES SANS EPINE." Gold mounts. H. 5 ins.

In the collection of Mrs. C. H. T. Hawkins.

3. Etui, the upper half formed with a Female Bust, similar to No. 1 but differently coloured. The lower half with an elaborate pattern in gold, with a medallion with two doves flying with a lover's knot held in their beaks, below a scroll with the motto "L'AMOUR NOUS UNIT." Gold mount. H. 5·1 in.

In the collection of Mrs. C. H. T. Hawkins.

4. Etui in the form of Two Squirrels on Ionic column, hazelnuts and green leaves at back. The column has a conventional pattern in gold, and the motto in red, "JE ME PLAIS A LES FENDRE." H. 5·2 ins.

Victoria and Albert Museum. Circulation Department.

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Plate 54

1. Etui in the form of a Stick of Asparagus painted in natural colours, metal mount. The base is painted with a butterfly in colours. H. 4·2 ins.

In the collection of Mr. F. T. Galsworthy.
„ „ *Mrs. A. E. Marlow.*
„ „ *Evelyn, Lady Alington.*

2. Scent-bottle and étui combined, in the form of a Bunch of Pink Flowers and Leaves; floral stopper, metal mounts. About 1760. H. 4·4 ins.

Victoria and Albert Museum, 120-64. *Bought* £5.
Joicey Collection, London Museum.

3. Etui modelled with Two Partridges at either end with scattered blue forget-me-nots in relief, tied in three places with pink bows. H. 5·3 ins.

In the collection of Mr. A. H. S. Bunford.

4. Etui in the form of a Tree-trunk with foliage and berries, and a pheasant on the top, inscribed with the motto in red, " GAGE D'AMOUR," with chased metal mount. H. 4·6 ins.

Franks Collection, British Museum, Catalogue II. 170.
In the collection of Mrs. A. E. Marlow.
Same model formerly in the R. M. Wood Collection with the motto " GAGE D'AMITIEZ."

5. Etui and scent-bottle combined, in the form of the Three Graces, draped as a triangular pedestal, the drapery painted with small scattered pink roses, metal mounts and ivory stopper. H. 4·3 ins.

Franks Collection, British Museum, Catalogue II. 172.
In the collection of Mr. A. E. Hutton, metal mount set with jewels, and Two Billing Doves forming the stopper.

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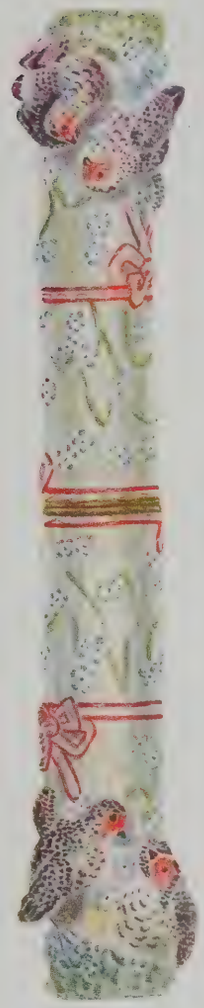

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Plate 55

1. Etui and scent-bottle combined, in the form of a Female Figure to waist on a pedestal; she holds a round basket filled with chestnuts in her right hand, the head forms the stopper, with a metal mount which forms a necklace; she has a blue wrap over her left shoulder, and pink drapery round the waist, falling over the pedestal, metal mount at the waist which forms the étui; the pedestal is decorated with flower painting. H. 4·6 ins.

In the collection of Mrs. A. E. Marlow.

2. Etui in the form of a Bust of a Boy wearing a turban, costume of pink and gold, metal mount forming the étui, the lower part plain white decorated with gold lines, and a medallion with a white lion, surrounded by a motto in red, "GAGE DE MA TENDRESSE." H. 4·5 ins.

In the collection of the Hon. Mrs. Sebag Montefiore.

3. Etui in the form of a Female Bust, wearing a domino, a red plume in her hair with a blue-green drapery falling behind, and a bunch of flowers at her breast; metal mount forming the étui, the lower part plain white with an elaborate pattern in gold. H. 5 ins.

In the collection of the Hon. Mrs. Sebag Montefiore.

4. Etui and scent-bottle combined, in the form of a Female Figure to waist on a pedestal, the head forms the stopper with metal mount; she holds a round mauve basket in her left hand filled with flowers which she is arranging; she has a blue, red and mauve wrap over her left shoulder, and a yellow drapery round her waist falling on the pedestal; metal mount at the waist forming the étui, the lower part of the pedestal decorated with flower painting. H. 4·3 ins.

In the collection of Herr Otto Blohm.

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VIII. TOY STATUETTES

The Toy figures are very attractive, and beautifully modelled. They are extremely rare, and only fourteen different models of these are known to me. They all belong to a late period, and are fully Gold Anchor Period, and they are marked with a Red Anchor, Double Red Anchor and Gold Anchor. In spite of being marked with the Red Anchor, I am convinced that they belong to the Gold Anchor Period, and I think that the Double Red Anchor must have some significance, pointing to a period other than the Red Anchor, as I am not aware that this mark is found on pieces usually associated with this period. Some of these figures have incised letters on the base. See King, *Chelsea Porcelain*, *pl.* 47.

The type of colouring and the elaborate patterns in gold on their costumes, the green bases and flowers in relief all point to the Gold Anchor Period. The little figure of the Gallant with his hat under his arm and his companion, *pl.* 57, *figs.* 1 and 3, are founded on Meissen miniature figures. The set of the five Gardeners is most attractive, and the modelling is very good, only four are illustrated here, but the fifth, the figure of a Gardener with a rake, is illustrated by W. King, *Chelsea Porcelain*, on *pl*, 47.

I am able to illustrate three Clay Squeezes from the original moulds of three of these Toy Figures which I found during my visit to the Copeland Factory :—

A fragment of the Gallant with his hat under his arm, *pl.* 32, *fig.* 2.

The Highlander, *pl.* 33, *fig.* 21.

The Man seated writing in a book, *pl.* 33, *fig*, 17, *illustrated by W. King, Chelsea Porcelain, on pl*, 47.

The little figure of John Barleycorn, *pl*, 58, *fig*, 6, seated on a barrel, holding a mug of foaming ale is found as a statuette in Chelsea, and this same model was made at Bow about 1770, as a cane handle, with the addition of a sheet of music at his feet. There are two of these in the Schreiber Collection, Victoria and Albert Museum, Nos. 304 and 305, J. T. Smith, in *Nollekens and his Times, Vol, II., p*, 177, reports a reference to "very curious heads of canes" made at the Bow factory, in a conversation between Nollekens and the dealer Panton Betew. It is probable that Bow copied this Chelsea statuette and adapted it as a cane handle.

Tobacco-stoppers were also made at the Factory, but I think these were a late product, and probably made in the Derby-Chelsea period. I think they may also have been intended to be used as desk seals.

Plate 56

1. Statuette of a Gardener with a scythe, standing on a rustic base, with flowers and foliage in relief. He wears a green hat, white jacket with a pattern of gold, mauve and red, pink breeches and blue shoes, he is cutting the flowers on the base with his scythe.

In the collection of Mrs. A. E. Marlow.
See King, Chelsea Porcelain, pl. 47, *fig.* 3 (2).

2. Statuette of a Gardener with a roller, standing on a rustic base with flowers and foliage in relief. He wears a white jacket with a pattern in gold, blue breeches and red shoes, he is pushing a roller. Mark, a Double Anchor in red. H. 2·5 ins.

In the collection of Mrs. A. E. Marlow.
See King, Chelsea Porcelain, pl. 47, *fig.* 3 (4). *Mark, Gold Anchor.*

3. Statuette of a Gardener watering flowers, standing on a rustic base, with flowers and foliage in relief. He wears a broad-brimmed mauve hat, white jacket with a pattern of gold and turquoise, a dark-blue apron and blue breeches. He holds a watercan with which he is watering the flowers. H. 2·2 ins.

Franks Collection, British Museum, Catalogue II. 186.

4. Statuette of a Gardener with a wheelbarrow on a rustic base with flowers and foliage in relief. He wears a blue hat, white jacket with a pattern in gold, turquoise and red, a red collar and trimming, mauve breeches and red shoes; he is pushing a wheelbarrow which is filled with apples. Mark, a Double Anchor in red. H. 2·4 ins.

Joicey Bequest, Victoria and Albert Museum.
In the collection of Mrs. A. E. Marlow.
" " *G. E. Bryant. Wheelbarrow filled with vegetables.*
See King, Chelsea Porcelain, pl. 47, *fig.* 3 (1).

5. Statuette of a Gardener with a roller. Same model as No. 2 differently treated. H. 2·5 ins.

In the collection of The Right Hon. Lord Fisher and Lady Fisher.
Exhibited Chelsea Exhibition, June, 1924. *No.* 6.

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Plate 57

1. Statuette of a Gallant, standing on a rustic base with a few flowers in relief. He wears a white coat with blue cuffs, decorated with an elaborated pattern in gold, blue and red, knee breeches, and buckle shoes with a rosette. Mark, a Double Anchor in red. H. 2·7 ins.

Franks Collection, British Museum, Catalogue II. 185.
In the collection of The Hon. Mrs. Sebag Montefiore.
Coloured differently. Exhibited Chelsea Exhibition, June, 1924. *No.* 236.
Clay Squeeze, see pl. 32, *fig.* 2.

2. Statuette of a Gallant, standing on a white base, with flowers and foliage in relief, He stands posing with his left hand on hip, he wears a green three-cornered hat, pink coat trimmed with gold, white waistcoat with gold buttons and trimmings, white breeches with a pattern in gold and red. Gold Anchor period. H. 2 ins.

In the collection of Mr. F. T. Galsworthy.

3. Statuette of a Shepherdess standing on a rustic base with flowers and foliage in relief, She stands posing, holding out her skirt with her right hand; she wears a green hat, pink bodice, with a flower at her breast, a white skirt with an elaborate pattern in gold, blue and red, and she has a wallet slung at her left side. H. 2·7 ins.

In the collection of The Hon. Mrs. Sebag Montefiore.
Exhibited Chelsea Exhibition, June, 1924. *No.* 236.
Companion to No. 1.

4. Statuette of a Sportsman, standing on a rustic base, by a tree-stump with flowers and foliage in relief, He stands with a gun in his hands on the alert. He wears a black hunting cap, a blue coat edged with gold, with red cuffs, yellow breeches and top boots, he has a bag slung in front. Mark, a Double Anchor in red. H. 2·3 ins.

In the collection of The Right Hon. Lord Fisher and Lady Fisher.
Exhibited Chelsea Exhibition, June, 1924. *No.* 6.
See King, Chelsea Porcelain, pl. 47, *fig.* 1.

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5. Statuette of a Highlander, standing on a rustic base with flowers and foliage in relief. He wears a pink and gold bonnet with a feather, white tunic with gold facings, a pink kilt over blue breeches; he stands posed with a dirk in his right hand. Mark, a Double Anchor in red. H. 2·4 ins.

In the collection of The Right Hon. Lord Fisher and Lady Fisher.
Exhibited Chelsea Exhibition, June, 1924. *No.* 6.
Clay squeeze, pl. 32, *fig.* 21.

6. Statuette of a Gallant, standing on a rustic base supported by a tree-stump, with flowers and foliage in relief. He is in the act of making a bow, his left hand on his heart, and his three-cornered black hat in his right hand, his hair is tied with a black bow, he wears a pink coat with blue collar and cuffs, with slight gilding, and yellow breeches. H. 2·4 ins.

In the collection of Mrs. A. E. Marlow.

Plate 58

1 & 3. Tobacco-stoppers, painted in colours with gilding, in the form of a masked bust of a Lady, wearing a feather head-dress, supported on a draped pedestal, the base of which is incised underneath with cross hatching. H. 2·3 ins.

Schreiber Collection, Victoria and Albert Museum 311.
Franks Collection, British Museum, Catalogue II. 230.

2. Tobacco-stopper, painted in colours with gilding, in the form of a masked busk of a Harlequin, wearing a yellow hat supported on a pedestal, with the motto in red, " VIVE LA BOUTEILLE," the flat base has a pattern in gold underneath. H. 2·3 ins.

In the collection of Mrs. J. H. Marlow.

4. Scent-bottle and patch-box combined, in the form of the Three Graces, loosely draped in white, painted with a flower pattern, and a garland of flowers in relief round their heads; floral stopper with metal mounts. The lid of the box of Battersea enamel with metal mount, the inside of the box is plain white. H. 2·4 ins.

In the collection of Mrs. C. H. T. Hawkins.
See E. Braun, Kunst und Kunsthandwerk, 1915, *p.* 69, *fig.* 46.

5. Scent-bottle and patch-box combined, as busts of the Three Graces draped in white, painted with a flower pattern, and holding a garland on their heads, the stopper is in the form of a blue flower; the lid of the box mounted with a cornelian. H. 1·2 ins.

In the collection of Mrs. C. H. T. Hawkins.

6. A Statuette of John Barleycorn seated on a barrel with a dog at his feet; he wears a black hat, pink coat with a pale blue lining, white shirt, white breeches with a pattern in crimson and gold, and a blue-grey apron; he holds a gold mug of foaming ale; the base has flowers and leaves in relief, Marked with two anchors. H. 2·2 ins.

Franks Collection, British Museum, Catalogue II. 187.
Joicey Bequest, Victoria and Albert Museum. Red Anchor Mark.

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7. Tobacco-stopper, painted in colours with gilding, in the form of a masked Bust of a Lady wearing a feather head-dress, on a draped pedestal.

In the collection of Mr. F. T. Galsworthy.

8. Tobacco-stopper, painted in colours with gilding, in the form of a terminal Figure of a Satyr, with bunches of grapes and vine leaves hung over his shoulders and round the pedestal, the base of which is incised underneath with cross hatching. H. 2·7 ins.

In the collection of G. E. Bryant.

9. Tobacco-stopper, painted in colours with gilding, in the form of a Bust of a Lady wearing a feather head-dress, a necklace of blue, red and yellow stones; she is draped round the shoulders, on a pedestal with gilding, and a motto in red, " POUR LA PIPE DE MON AMOUR." The base is smooth underneath. H. 2·6 ins.

In the collection of Lt.-Col. G. B. Croft-Lyons.

See Bemrose, Bow, Chelsea and Derby Porcelain, p. 93.

This Tobacco-stopper is contained in a little silver coffin, which bears the Birmingham Hall Mark, end of the 18*th Century.*

Plate 59.

I am greatly indebted to Frau Cahn Speyer for the trouble she has taken in generously allowing me to have these six models illustrated in colour, some of which I knew to exist, but had not been able to trace. I have not seen these, but these are all included by Dr. E. Braun as Chelsea, in his interesting article in *Kunst und Kunsthandwerk*, 1915, on Frau Cahn Speyer's wonderful collection of scent-bottles.

1. Scent-bottle in the form of a Monkey Fighting with a Dolphin, on a green base. The head of the monkey is grotesquely hideous, and forms the stopper, with metal mount and chain. H. 2·4 ins.

In the collection of Frau Cahn Speyer.
See E. W. Braun, Kunst und Kunsthandwerk, xviii., 1915, *fig.* 66.

2. Scent-bottle and étui combined, in the form of Three Naked Children grouped round a column, on the top of which is a basket filled with flowers, with a floral stopper in the centre. H. 5 ins.

In the collection of Frau Cahn Speyer.
See E. W. Braun, Kunst und Kunsthandwerk, xviii., 1915, *fig.* 47.

3. Scent-bottle in the form of a Green Pea Pod, decorated with a wild rose and leaves, mounted with gold; a dove forms the stopper with metal mounts. H. 2·9 ins.

In the collection of Frau Cahn Speyer.
See E. W. Braun, Kunst und Kunsthandwerk, xviii., 1915, *fig.* 68.

4. Scent-bottle in the form of Two Doves clinging to a flower-covered trunk, around which is entwined and held by the two doves in their beaks a lovers' knot, inscribed with the motto in red, "L'AMITIE NOUS UNIT." Floral stopper with metal mounts. Gold Anchor Period. H. 3·8 ins.

In the collection of Frau Cahn Speyer.
See E. W. Braun, Kunst und Kunsthandwerk, xviii., 1915, *fig.* 60.
A Battersea Model of this is in the Schreiber and Franks Collections.

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5. Scent-bottle in the form of a large Bouquet of Flowers, with a floral stopper with metal mounts. H. 4·2 ins.

In the collection of Frau Cahn Speyer.

See E. W. Braun, Kunst und Kunsthandwerk, xviii., 1915, *fig.* 67.

6. Scent-bottle in the form of a Turk seated smoking, with his left arm resting on a barrel, he is dressed in Eastern costume; the neck of the bottle has flowers and leaves in relief; the base is coloured green. Floral stopper with metal mounts. Gold Anchor Period. H. 3·1 ins.

In the collection of Frau Cahn Speyer.

See E. W. Braun, Kunst und Kunsthandwerk, xviii., 1915, *fig.* 42.

Plate 60

1 & 3. Scent-bottle in the form of a Cat climbing a vine, trying to catch one of two doves which are perched on branches pecking a bunch of grapes; the base is green, mounted as a seal with metal mount, the stopper is in the form of two billing-doves, with metal mount. H. 2·9 ins.

In the collection of Mrs. Meyer Sassoon.
See W. M. Binns, The First Century of English Porcelain, pl. 11.

2. Scent-bottle in the form of a figure of a Nun, with her arms folded across her breast; she stands by a tree-trunk, on a white base painted with flower sprays, the rim decorated with gold, concave underneath painted with a bouquet of flowers. There are two stoppers in the tree trunk (one missing) formed with green leaves and red berries. Red Anchor Period. H. 3·6 ins.

In the collection of Mrs. Meyer Sassoon.
Formerly in the Alfred de Rothschild Collection.
See W. King, Chelsea Porcelain, pl. 44, *fig.* 3.

4, 5, 6. Since going to press a Scent-bottle of simple bottle shape with the Raised Anchor mark on the base has come to light. For this interesting discovery I am indebted to Mr. W. Winkworth. This to a certain extent has upset my statement on *p.* 7 that no scent-bottle is known to be marked, if we can take it that this bottle was intended for use as a scent-bottle. It is undoubtedly quite a different type to those already referred to throughout this book, but it is the type one might expect to have been made in the early Raised Anchor Period, of simple form, rather large size and beautifully painted. It is smaller and different to the Raised Anchor Vase mentioned by Jewitt as a scent-bottle, and referred to on *p.* 7 in this work, as it has no handles, and is mounted with a silver rim to hold a stopper. I think it is as well to illustrate this, as it is of great interest, and a very rare example of this period. I give three views of this No. 5, showing the Raised Anchor mark. It is painted in colours with a castle on an island, a flag flying from the tower, a man in the foreground fishing, and a ship at anchor under the island; there are other shipping scenes painted round it. About 1750. H. 4·6 ins.

In the collection of G. E. Bryant.

Top Row 1 2 3
Bottom Row 4 5 6

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Plate 61.

A collection of Seals in the possession of Madame Lucy de Spiegl.

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Plate 62

1 - 12. In the collection of Madame L. de Spiegl.

13. Cupid in a rowing boat, the base is coloured blue to represent water.
In the collection of G. E. Bryant.

14. Cupid kneeling pressing two hearts together.
In the collection of Mr. J. H. Taylor.

15. Breloque in the shape of a Heart, with a kneeling Cupid in relief.
In the collection of Mr. J. H. Taylor.

16. A draped Cupid standing on a white base.
In the collection of Mr. J. H. Taylor.

17. Female Figure leaning on a brick pedestal, holding a letter.
In the collection of Mr. J. H. Taylor.

18. Squirrel, plain white.
In the collection of Mr. J. H. Taylor.

19. Columbine.
In the collection of Herr Otto Blohm.

20. Harlequin standing on a white base, with the motto "TOUJOURS GAY."
In the collection of Herr Otto Blohm.

21. Gallant standing on a white base.
In the collection of G. E. Bryant.

22. Seated Chinaman playing musical instrument.
In the collection of Baroness L. von. Schey.

23. Masquerader standing on a white base, with the motto "TOUJOURS GAI."
In the collection of Baroness L. von. Schey.

24. Parrot.
In the collection of Baroness L. von. Schey.

Top Row	1	2	3	4	5	6
2nd „	7	8	9	10	11	12
3rd „	13	14	15	16	17	18
4th „	19	20	21	22	23	24

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Since going to press, through the courtesy of Messrs. Stoner and Evans, I am able to illustrate three rare étuis now in their possession, which form a very valuable addition to this work.

Left to right:

1. Etui modelled with Forget-me-nots and bound with a ribbon, with two figures of Partridges at the base, the top formed as a wheatsheaf; metal mount with the motto in gold on white enamel, "GAGE DE MA TENDRESSE." H. $4\frac{1}{2}$ ins.

2. Etui, the upper half modelled as a Jester, head and shoulders, the lower half plain white with an elaborate pattern in gold, with the motto, "L'AMOUR ME REND . . . HEUREUX." H. $4\frac{7}{8}$ ins.

3. Etui formed as a tree, modelled with flowers and foliage in colours, the top with two birds and their young in a nest, gilt metal mount, and near the base a ribbon with the motto, "GAGE DE MON AMITIE." H. $5\frac{1}{8}$ ins.

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